Kine WEEKLY

AT GRIPS WITH THE STANDARD CONTRACT

See pages 3 & 8

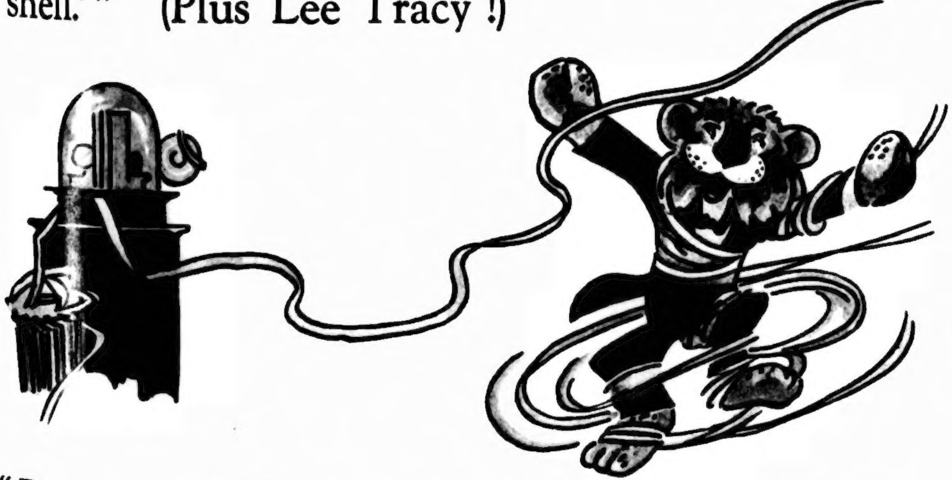
"Ticklish? You'll scream at Jack Pearl, Schnozzle Durante in 'MEET THE BARON'—and watch for my new comedy team May Robson and Polly Moran!"

" I'm proud of 'DINNER AT 8'.. and 'TUGBOAT ANNIE,' too!"

"Shoot the works! Jean Harlow leaps to Top Money Stardom in 'Blonde Bombshell.'" (Plus Lee Tracy!)

"'RING UP THE CURTAIN.' Oh Boy! How they loved that one!"

"I've made a picture called 'ESKIMO.' Another 'Trader Horn'!!"



"Don't gamble! The Public wants STARS! Dressler, Shearer, Davies, Harlow, Beery, the Barrymores, Helen Hayes, Montgomery—just part of M-G-M's big family."

"Receiving congratulations on 'NIGHT FLIGHT'"

THAT M-G-M LION

Sensational Hollywood Preview! CRAWFORD-GABLE together again in "Dancing Lady." Watch!

WITH MORE HAPPINESS ON THE WAY! WATCH FOR Joan Crawford and Clark Gable in "Dancing Lady," Marie Dressler and Lionel Barrymore in "Christopher Bean," "Prizefighter and the Lady" with Myrna Loy, Max Baer, Walter Huston, Primo Carnera, Jack Dempsey, Garbo and Gilbert in "Queen Christina," Ramon Novarro and Jeannette MacDonald in "Cat and the Fiddle," "Tarzan and his Mate" with Johnny Weissmuller and Maureen O'Sullivan, "The Hollywood Party" with Marie Dressler, Joan Crawford, Jean Harlow, Jimmy Durante, Jack Pearl, Charles Butterworth, Laurel and Hardy, Lupe Velez, Jean Hersholt, Lee Tracy, Johnny Weissmuller, Nils Asther, Mickey Mouse, Polly Moran, etc. *It's a pleasure!*

WE SAID IT ! THESE PROVE IT !!

"Footlight Parade"

"UNPRECEDENTED BOX-OFFICE ENTERTAINMENT"

TO-DAY'S CINEMA
NEWS AND PROPERTY GAZETTE.
GUARANTEED LARGEST CIRCULATION IN THE FILM TRADE

And

"OUTSTANDING BOX-OFFICE FOR ANY HALL"

The Daily FILM RENTER and MOVING PICTURE NEWS

"Footlight Parade"

THE NUMBER ONE PICTURE FOR 1934 !

Canon Rogers
on Sunday
Programmes
See page 5

Kinematograph WEEKLY

No. 1387 Thursday, November 16, 1933 Vol. 201

General
Council
Meeting
See pages 7 & 8

RENTERS DEFEND CLAUSES OF NEW CONTRACT

Exhibitor Antagonism Hardening

THE Standard Sound Film Contract which representatives of the C.E.A. and the K.R.S. have been hammering out during recent months was the subject of a Report presented to the C.E.A. General Council last Wednesday. The report is printed in full on page 8, where certain paragraphs in the proposed contract are criticised by the C.E.A. on the ground that they press too hardly upon exhibitors, who contend that it is a new trading policy.

A *Kine.* representative who asked for opinions on the contract found apprehensiveness on the part of some exhibitors, and a feeling upon the part of renters that certain sections, which appear onerous, would only operate in cases where it was felt that exhibitors were acting unfairly.

Frank Hill, Secretary of the Kinematograph Renters' Society, said the matter would come before his Council for deliberation next Tuesday. He thought it premature to talk about an arbitration as though negotiations had broken down.

The *Kine.* representative gathers that it was the intention that each organisation, C.E.A. and K.R.S., should report to their respective Councils and return with their recommendations to a further joint meeting. It was only in the event of this particular meeting being unable to agree that an arbitrator's offices should be sought.

Arthur Dent, Vice-President of the K.R.S. until his resignation earlier in the year, said:—"In the main, I think Eckman is right. This business, however, is such a business of good will and friendly bargaining that very few people take trouble to read their contracts. The clauses which seem onerous will never touch the average exhibitor who runs his business straight. They are there to meet exceptional cases.

"Very few people obtain films from more than four or five renters, with whom they are on friendly terms, and there is not likely to be friction in the majority of cases."

The Exhibitors' Opposition

The publication by the General Council of the disputed clauses of the contract has caused dismay among exhibitors who are entering rigorous protests against the attitude of the K.R.S. Committee. The energetic action of the North-Western branch reported on page 7 is the first evidence of the exhibitor reaction to the proposals.

There is little doubt from our inquiries among showmen that the new contract will be fought step by step with the utmost vigour.

◆

C.E.A. BAN ON TRADE PAPER

COUNCIL AND THE "CINEMA"

Adopting recommendations forwarded to it by the London and Home Counties Branch, the General Council of the C.E.A. announces a serious step regarding the daily film paper, the *Cinema.*

Recently, it is alleged, Sam Harris, of the *Cinema*, acted as the convener of a meeting of manufacturers of kinema equipment, the object of which was considered by the London branch to be inimical to the interests of members of the Cinematograph Exhibitors' Association.

The branch therefore recommended that (1) All members of the C.E.A. who subscribe to the *Cinema* should discontinue their subscription.

(2) That wherever the *Cinema* is delivered to members free of charge it should be handed back to the postman.

(3) That the branches be recommended to refuse admittance to their meetings of the journal's representatives and refuse the journal any Press reports of the proceedings.

So far, two branches have supported the General Council recommendation—the London and Home Counties and the North-Western branches.

◆

EISENSTEIN FILM

Granted "A" Certificate

It is announced that the Eisenstein film, "Thunder Over Mexico," has been granted an "A" certificate by the British Board of Film Censors.

Arrangements for its distribution will be announced on the return of Sol. Lesser from the Continent. Offices have been opened at Regency House, Warwick Street, from which J. A. McGilley, who was formerly with First National and Fox Films, and later general manager British Movietone News, will handle business on the picture on behalf of Principal Distributors' Corporation, Sol. Lesser's company.

HONOUR TO A VETERAN

DOONER CHOSEN AS V.P. CANDIDATE

AT the meeting of the South Wales branch of the C.E.A. on Friday, Richard Dooner, of Maesteg, the well-known veteran kinema proprietor, was unanimously elected as a candidate for the office of vice-president of the C.E.A.

He is one of the earliest pioneers of the Industry, having devoted the whole of his life to entertainment. He started the exhibition of pictures in or about 1895, thus helping to lay the foundation stone of what to-day is one of the leading industries of the country.

During the whole of his career he has been exclusively an independent. At present he is chairman and managing director with controlling interests in the following concerns: Richard Dooner's Entertainments, Ltd.; Maesteg Cinemas, Ltd., of Maesteg and Ogmore Vale, and Abergavenny Coliseum Co., Ltd. (Coliseum and Pavilion).

During the whole of his career he has been a loyal supporter of all the C.E.A. activities since its inception and still takes a very active interest in all its affairs. He was chairman of the South Wales branch during 1919 and 1920, again vice-chairman in 1933, chairman-elect 1934, delegate to the General Council 1922-23-24 and 1932-33.

His fellow-exhibitors in South Wales have decided that this is just reward for services rendered.

◆

HAMILTON GODFREY

DECLINES NOMINATION

Coun. R. Hamilton Godfrey, chairman of the North-Western branch of the C.E.A., at the meeting held at Liverpool on Friday, gave his decision on the proposal made by the vice-chairman, P. M. Hanmer, that he should allow himself to be nominated for the vice-presidency of the C.E.A.

"I appreciate the honour you have accorded me," declared Coun. Godfrey, "and I have definitely made up my mind not to accept the high honour you have sought to confer on me. I take your proposal as a compliment, and shall look forward in some future years to obtaining it again. At the present time I am unable to accept nomination."

◆

WALLASEY OPENING

THE LATEST GAUMONT PALACE

The Mayor of Wallasey (Henry J. Hall), on Monday performed the opening ceremony at the new Gaumont Palace, which has been erected on the site of the old Egremont Presbyterian Church.

This building, for nearly 20 years, has been better known to the public as the Lyceum Picture House; it was destroyed by fire last year.

The Mayor stated that he was informed that 50 per cent. of the film programmes would comprise British films. He congratulated the Gaumont Picture Corporation on its enterprise on helping the development of a new Industry and thus helping to provide work for actors, actresses and other workers.

The new kinema, he added, would be a decided asset to the borough.

PARISH HALL KINEMA

Bersham Council has received an application from E. Pemberton for the tenancy of the Parish Hall as a kinema. The clerk reported that the previous tenant had relinquished tenancy. After a lengthy discussion the Council decided that certain terms be submitted to the applicant, with instructions that the hall would be available immediately it was required.

F. P. CULBERT

INSTITUTE AND E.M.B. FILM LIBRARY

DEPUTATION TO P.M.G.

The Film Institute's request that a deputation from the British Film Institute might meet the Postmaster-General to discuss the subject of the Empire Marketing Board's Film Library, has been granted, and the deputation met the P.M.-G on Wednesday (yesterday).

There have been suggestions from many quarters that the E.M.B. Library should be entrusted to the Film Institute, and these suggestions are among those placed before the P.M.-G.

The Institute is holding a demonstration next Monday at its new headquarters in Great Russell Street of 16 mm. apparatus. Representatives of educational organisations will be present.

On Monday last, at Film House, the Institute arranged a demonstration of films and slides illustrating a method of teaching statistics by means of the film.

◆

U.S. DISTRIBUTION

FOR "THE LITTLE DAMOZEL"

Sol. Lesser, president of Principal Pictures Corporation, who is now on the Continent, has purchased the American rights of "The Little Damozel" from British and Dominions Film Corporation for distribution through his exchanges in U.S.

"The Little Damozel" features Anna Neagle and James Rennie.

EDUCATIONAL FILMS

Abolition of Customs Duties

A convention of twenty articles has been drawn up for signature by the various Governments, in which it is recommended that all Customs duties on educational films shall be abolished.

The Convention is published in French and English as a League of Nations document by Allen and Unwin, price 6d.

For some few years past attempts have been made by educationists to facilitate the international circulation of films of an educational character. These efforts found a focal point in a conference held at Geneva from October 5 to 11, at which representatives of forty countries were present.

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F. P. CULBERT TO CONTROL RCA IN EUROPE

DAVID SARNOFF PROMOTES BRITISH CHIEF

Headquarters in London

FREDERICK P. CULBERT who has been in charge of RCA Photophone interests on this side of the Atlantic has been appointed European manager for the Radio Corporation of America, in succession to Alfred H. Morton

The announcement is made by David Sarnoff, president of the Radio Corporation of America, upon his departure from London on Tuesday for the United States.

Mr. Morton has been transferred to New York, where he has assumed his new duties with the National Broadcasting Company, a wholly owned subsidiary of the RCA.

The European headquarters of the RCA, formerly located at 156, rue de l'Université, Paris, France, have been transferred to the new headquarters at 142-150, Wardour Street, London, England.

Mr. Culbert has assumed his new duties as European manager of RCA in addition to his present duties as managing director of RCA Photophone, Ltd., and European manager of the RCA Victor Company, Inc.

Early Naval Career

Mr. Culbert entered commerce after 12 years in the United States Navy. After retiring in 1923 he was in business in France before joining the Radio Corporation of America. Later he became associated with the RCA Photophone and came to England in 1929 as managing director of the British subsidiary and its general European manager.

◆

PRINCE EDWARD THEATRE

TO BECOME KINEMA

After sundry vicissitudes of light opera, variety, ballet and mixed shows, the handsome Prince Edward Theatre in Old Compton Street, Soho, reverts to talkies as from next Monday.

The feature picture will be F.N.'s new Richard Barthelmess picture, "Heroes for Sale," in which Barthelmess is supported by a strong cast, headed by Loretta Young and Aline McMahon. There will be "popular" prices.

The manager of the Prince Edward, as also of the Prince of Wales' Theatre during the present season, is Gordon Courtenay, formerly the popular manager of the Leicester Square Theatre's continuous variety run which lasted over a year.

◆

Kinema Organ Installed at West End Legitimate

The Princes Theatre, Shaftesbury Avenue, has been leased by Lawrence Wright, the well-known London music publisher, who will produce a series of spectacular revues and other plays, commencing on December 15.

Not only will an orchestra be engaged, but a large eleven-unit three-manual Compton organ will be installed specially built and voiced to augment the orchestra and also be used for solo interlude purposes. The organ chambers will be built under the stage and the console will be on a lift and be illuminated.

Orchestral imitation will be a special feature of the new instrument and it is hoped that a very prominent and successful West End kinema organist will accept the appointment. The installation should cause great interest both in the kinema and theatrical world and if the innovation is a success be yet another proof of the growing use and popularity of the modern kinema organ.

WOODFORD SCHEME

A new kinema to seat 2,200 patrons is to be erected at South Woodford by the company with which W. E. Greenwood is associated, which erected theatres at Wembley and Mitcham.

The building will be known as the Majestic and it is hoped that it will be ready by next August. No architect has yet been selected.

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Managing Editor: JOHN DUNBAR.
Editor: S. G. Rayment.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.
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THE BATTLE OF THE STANDARD

SINCE hard cases notoriously make bad law, it is in our opinion rather unfortunate that certain of the clauses in the proposed standard contract lend themselves to severe criticism when regarded as integral parts of the machinery governing the hire of films.

On the face of it, any ordinary exhibitor would certainly feel justly aggrieved if the firm with which he is regularly dealing were to act up to the strict letter of the clause 1 (a). This would give it the privilege of appointing its own cashiers to secure its share of the revenue as and when it comes over the box-office counter.

There are other clauses also based apparently on some unhappy experiences, and the general tone of the proposed contract, as analysed by the C.E.A., indicates a spirit of suspicion which may possibly have been justified by an extreme instance here and there, but which is certainly not typical of the average standard of business morality in this Trade.

In this, we feel sure, is the real answer both to the draughtsmen of the contract and to those kinema proprietors who have already expressed keen resentment at its tone.

This is, after all, a good-will business. The enormous mass of contracts that are entered into and honourably settled make the rare and exceptional cases of bad faith look infinitesimal in comparison.

Certainly instances have occurred when the conduct of an exhibitor has given cause for very sharp action by the renter, but the men who make up the very great majority of the Trade have been doing business year in year out with the minimum of friction. That they should feel they are subject to a number of restrictions which only the least reputable of them deserve is not a good augury for a peaceful and happy trading policy.

OVERSEATING

CONSIDERABLE sympathy and support is bound to go out to the exhibitors who, having established their kinema clientele and built up a reasonable business, find new competitive projects threaten their very livelihood.

We know all the adages and moral that preach competition; that it is the mainspring of progress; that it has made this Industry, and so on. But there comes a time when competition costs more to an industry than it can ever bring back, and in certain areas that time has arrived.

The pity of it is that the men who are threatened, and talk, not unreasonably, about their district being overseated, has a strong temptation to seek what we consider a dangerous line of defence. They talk of asking local authorities to limit the permits to build, and although we only recall one case where this appeal was granted, the risks, in the event of success, would, we suggest, outweigh the temporary advantage.

For the local authority would, if it assented, create a vested interest, and before we realised where we were drifting we should be brought face to face with an official stranglehold upon all enterprise.

It is disastrous to see three kinemas struggling to survive in places where there is a decent prospect of prosperity for two. There may be ways of avoiding cut-throat competition, but to seek official restriction is, in our opinion, a resource that can only be sought at the gravest risk.

Montage, Tempo—and all that

by a Practical Kinematographer

IF there are two words which exert an irresistible fascination upon the high-brow film enthusiast, but are invariably regarded with amused tolerance by the technicians whose job it is to produce entertainment, they are those words "Montage" and "Tempo."

In the editing of every successful film, these allied media are very carefully studied; but the scenarist, cameraman and editors prefer to preserve a hushed reticence when it comes to the discussion of such subjects. If ever there was a case of art concealing art, it is in the subtle use of such means of building up an entertainment film.

My experience of film editing is limited; I am far from being a highbrow in matters of entertainment. My views are therefore rather those of that mythical being, the man in the street, tinged by a little technical knowledge as to how it is all done. From this point of view I venture to offer a comparison of two films I recently saw.

THE first was a perfect example of American film technique, "Dinner at Eight." The galaxy of stars did their bit; the cameraman delighted us with some beautiful interior photography; sound recording was faultless; the scenarist provided the necessary admixture of drama and light comedy.

But the most brilliant quality of that film was its editing; every scene was so perfectly timed, yet the timing seemed utterly inevitable and natural, and in no way the result of editing.

We see a hostess raging over her trivial domestic cares, while utterly uninterested in the more serious troubles of her husband and daughter. If that scene had been a foot shorter, one would merely have felt the futility of the woman; if it had been a foot longer, one would have become seriously annoyed with her; as it was, the audience is left with just that sense of intense irritation that the editor wanted.

The scene where the girl learns that her broken-down actor lover has commited suicide might have been a little shorter, and have failed to grip; it might have been longer, and would have become morbid, besides holding up the action. The rapid shots of the party make one realise how the rest of it is unaware of this tragedy; yet the shots are not so rapid as to give any impression of excitement or even of enjoyment, for the party is rather staid.

AT the other end of the scale was an interesting short produced by one of the idols of our film societies, which I recommend every amateur filmmaker to see, in order to discover just what to avoid in editing. "Montage" and "tempo" were simply chucked at one.

All the rules of continuity which constitute the fourth unity of the screen were neglected. We seen an aeroplane travelling in one direction in one shot, and in the next shot in the opposite direction. We see a view of the ground from an aeroplane, and in the next shot a close-up of some of the buildings—of great interest, be its added—looking upwards from the ground. The aeroplane sets out on its journey southwards, yet the journey is described in the reverse direction.

Apart from the fact that several of the shots were apparently made from stills—sometimes an unavoidable necessity—there was a view of the nose of the aeroplane which for no apparent reason was continually interposed between shots, and but for the movement of the propellor, might just as well have been a still. To show the speed of travel, we get flash shots, which very quickly lose their effect and merely tire one. Inartistic titles proved rather annoying.

Another much-abused effect, even since the days of "Vaudeville," has been unusual camera angles. There are certain shots natural to the story—the switchback ride in the fair-ground, or the trapeze shot in the circus—which will never grow stale. Apart from any other consideration, a moving shot of this nature definitely influences the mood of the audience.

BUT some freak camera angles I have seen rather reminded me of a competition which ran some years ago, in which entrants were invited to guess the identity of certain familiar objects taken from unusual view-points. There is nothing clever, still less artistic, in making one's audience wonder just what some shot represents.

There will, however, always be a certain element who will regard such a blatant exposure of technique as art. But it is as foreign to the art of entertainment as it would be if a shot were to include the arcs and "inkies," and the blimps and mikes.

IN drawing attention to these faults of technique, the last thing I wish to suggest is that imagination is no longer needed in the studio. On the contrary, it is more than ever necessary, since the picture-goer, thanks to the many lay-Press critics, the fan papers, and the amateur producing and film society movements, has become more observant and, possibly unconsciously, more critical of technique.

But it is the first essential of any innovation in technique that there should be a reason for it, and that it should not be introduced merely for the sake of perpetuating a brain-wave. Art which merely betrays the cleverness of its originators leads nowhere.

LONG SHOTS

Paul Lukas Here—Sol Newman on the Ferry "Red Wagon" for Charity—Ervine puts us Right

PAUL LUKAS

PAUL LUKAS, the attractive Hungarian-Hollywood actor, now on his first visit to London, is having a real holiday from films, after making twenty in the last fourteen months. A charming, unaffected personality, he makes no secret of his ultimate resolve to return to the stage.

STRANGE to recall that Lukas, in his first talkie, "Wolf of Wall Street," did not speak at all, owing to his ignorance of English! His voice was "doubled" by Lawford Davidson. He at once learned correct speech, and has since played with many of the leading heroines of to-day's screens. "By Candlelight" is his last subject of note. Leslie Williams, of Universal, held a cocktail party in his honour yesterday.

IT being a holiday, Lukas has no intention of making a film here. Last summer he agreed to play in a British studio, but negotiations fell through. He is candid about the "factory" system of Hollywood, and an advocate of smaller output generally.

WALTER BENTLEY has just returned from a month's stay in New York. He was greatly impressed with the marvellous hospitality extended him by the executives and principals of kinema, theatrical and vaudeville companies.

SOL. G. NEWMAN, Radio Pictures' well-liked managing director, left for the United States yesterday (Wednesday) on the *Ile de France*. Mr. Newman will view new R.K.O. product, and expects to bring back "Little Women," the film version of the Louisa Alcott story, to England when he returns in a few weeks' time.

IT is not likely that he will meet there his friend, "Bo" Dowling, who, according to the Buenos Aires *Film*, is making a wide tour of inspection of South American film centres.

ONE of the many brilliant features of last Sunday's matinée at the Palladium in aid of Charing Cross Hospital was contributed by the kinemas of London, for their programme girls helped materially to raise the badly-needed funds.

WHEN it comes to good lookers our usherettes can certainly fill the bill, and Anna Neagle had no easy task to select the lucky one who was to enjoy the privileges of the prettiest girl—to be dressed from tip to toe by Swan and Edgar. As part of her initiation fee, however, she had to accept kisses from all the Crazy Gang, and, believe me, that was not quite so good.

THERE appears to be every hope that the "Red Wagon" premiere, at the Regal, Marble Arch, on December 6, in aid of Toc H, will smash all records for this type of function. I understand that already the tickets sold exceed £10,000, and the promoters expect another £5,000 to come in.

IT is surprising how much work by influential members of a huge committee has been put in on behalf of the show, which promises to be the big social film function of the year. Now that Society has taken up the film for its charitable interests, it is not lacking in enthusiasm.

BILL PEPPER, the ingenious Regal manager, whose presentations are entertainment of high quality, is busy planning a special presentation of outstanding appeal for the show.

I WAS amused to read in a national daily the other day that Leslie Fuller made no appeal to kinema audiences in the North—Newcastle being given as an instance. It will be remembered what a riot "The Last Coupon" was when shown there—breaking all records. Arthur Jarratt has also borne him tribute as the most attractive screen player in the Northern territory.

QUESTIONNAIRES such as those which were issued by the paper's film critic reveal how hopelessly misleading such a method is. The people who like films most are inarticulate or don't bother, and the verdict is recorded on the votes of a few.

ST. JOHN ERVINE is never happier than when he is trailing his coat-tails for someone to tread on. He has been writing in the *Observer* on "Why I Denounce the Pictures," and has naturally brought correspondence, which he proceeds to deal with in his clever manner. He admits in his reply that he has seen one picture in the last two years—which robs his denunciation of any worth.

SO when he says so confidently: "It is incontestable by intelligent people that the majority of film-goers lie about in a lethargic fashion, and emerge from the kinema in a state of stupor. Their minds have not been quickened; they have been doped. They look as if their brains had been run over by a steam-roller and flattened out," we know that Mr. Ervine is exercising that quality of imagination which has found profitable employment in novels and plays.

WARNER salesmen descended on London last week to view "Footlight Parade," the company's greatest spectacular offering, and we forgathered afterwards at the Embassy Club, where Max Milder acted the perfect host. It was a cheery little party, with the genial Max alternating between human little anecdotes concerning Milder, Jun., and expressions of constant accessibility to the Trade Press. Sorry to miss "Jimmy" Brown, who could not attend owing to ill-health.

ANOTHER pleasing function of the week was Freddie Allen's lunch to those associated with the filming of "Bermondsey Kid." Irving Asher was present, with Esmond Knight and Len Harvey, and a host of others. There were no set speeches, and whether it was because of this, or the affability that seemed to ooze out of Freddie after his second glass of Liebfraumilch that the gloves he so thoughtfully provided were not required.

IT is good to know that J. Metcalfe, of Sound and Cinema Equipment, is back again at his desk, after a long and trying turn of illness. Although not yet quite his old self, he is making headway, and all old friends will wish for him a complete restoration to health and vigour.

THERE should be a bond of sympathy between English exhibitors and proprietors of Hungarian ping-pong rooms. An order has just been issued in Buda Pest that no one under the age of eighteen may visit the ping-pong rooms unless accompanied by a parent or a guardian. Fines up to thirty pounds are imposable, and it appears there is no U certificate to provide an escape.

QUITE a number of churches have been converted to kinemas in the past, but in Shotts, Glasgow, the opposite may be effected. The managers of Shotts Baptist Church have made an offer for the Pavilion P.H., which has been closed for some time, and if it is accepted the kinema may be converted to a church.

THE STROLLER.

AUTHOR OF "NAPOLEON"

EMIL LUDWIG ON HOLLYWOOD

"ROBINSON THE MAN FOR THE PART"

EMIL LUDWIG, passing through London on his way from Hollywood to his home in Locarno, was seized upon by Fred Allen, First National's alert publicity director, to meet the "boys" of the Press, and emphasise the fact that First National is to distribute Ludwig's film, "Napoleon." And Emil, light-hearted and of acid tongue, had his revenge. He referred to Fred Allen and his brother publicity agents as wolves—always pursuing him.

Emil referred to the famous Warner-F.N. combination as Warner's. His English "wolf" courteously corrected him with "First National." He had done this twice when the great biographer-playwright, being addressed as Mr.-er- Ludwig retorted reprovingly, "First National, please."

Altogether the *Kine.* representative found Emil Ludwig one of the most delightful subjects for an interview it is possible to meet.

He has written the scenario of "Napoleon," the big film to be made in Hollywood, completing it on the boat as it neared Plymouth. He likes the idea of Edward G. Robinson as Napoleon. "He has," and Ludwig made facial changes to supplement his words, "imagination and determination."

His scenario will show Napoleon, the strongest man of his time, the victim of invisible forces—"unfree"—to use Ludwig's words.

The playwright is greatly interested in film technique. "It is not hard to learn," he said, "if you have written dialogue and directions for the stage." He hopes to write a film based upon the life of Beethoven.

For the rest, he was gaily critical of Hollywood. "Americans are crazy—they are clever, but quite crazy.

"They rushed me 5,000 miles to America to do work I could do better at home in Locarno.

"They have a wonderful Californian sun, about which they boast, and yet take their exteriors with at least ten Jupiter lamps

"They pay a writer 100 dollars for a paragraph, and a lady a thousand dollars for showing one leg."

Mr. Ludwig said he first wrote a play of Napoleon 25 years ago. Then he did some research work and wrote his biography of Napoleon, "and when I was invited to go to America, I took my book with me, and read it on the voyage, so that I should know something about Napoleon when the interviewers asked me in America."

EDWARD G. ROBINSON, who is to enact Napoleon in Emil Ludwig's story

◆

B. and N. Films

New Renting Unit's Strong Line-up

A strong line-up of product has been acquired by B. and N. Films, who held their first Trade show on Wednesday. The two films concerned, "Neighbours' Wives" and "Victims of the Beyond," are the initial offerings of the new company under their contract with Bendar Films, Ltd., who have secured sixteen important American offerings. Fourteen are to follow at intervals of one a month.

LOUIS DEAL

Sir Albert Bennett, a director, is now in America arranging further important releases, and Mansfield Markham, of Bendar Films, Ltd., informs the *Kine.* that he will have news of the utmost importance within the course of the next few days from Sir Albert.

"Whither Germany?"

Other product already scheduled is "Whither Germany?" recently produced in this country, and for which a Trade show will shortly be arranged.

Particular attention is also being paid to the short field. Among the series acquired are "The Magic Vault" and "Moments of the Immortals," while a particularly artistic and attractive series of picturised hymns promise to cause a big impression upon exhibitors and public. The most popular hymns have been selected, and the first to be shown will be such favourites as "Lead Kindly Light," "Rock of Ages," and "Abide With Me," which are the forerunners of 24 other famous melodies.

Sales Appointments

Louis Deal, general sales manager of B. and N. Films, Ltd., announces that the following appointments have been made in connection with the distribution of their films throughout the United Kingdom and Ireland:—

George Snazelle, South Coast and assistant to sales manager; Mr. Charig, West of England; C. W. Jones, London; Mr. Coronel, East Coast.

E. Hardiman will represent the Midlands; County Films, Ltd., Yorkshire and Lincolnshire; Horace S. Coxall, Scotland and Northern Ireland.

Ben C. Gibbs, Ltd., Lancashire, Cheshire and North Wales; Morris's Film Agency, South Wales.

In the Irish Free State the B. and N. produce will be distributed by Louis Elliman, Ltd.

40,000 PATRONS IN A WEEK

Katharine Hepburn Packs the Coliseum

NOTABLE PUBLICITY

DURING the first week of "Morning Glory" at the London Coliseum, no fewer than 40,000 people witnessed Katharine Hepburn give what many papers have described as the finest piece of acting the screen has ever seen. This, in spite of it being Armistice Week, when takings in the West End are expected to be below average.

Estimate Well Beaten

On the Monday following the opening week-end, the *Daily Express* calculated that 30,000 people would see "Morning Glory" by the end of the week. This figure, based upon the figure of 4,000 for the week-end, has been exceeded to the tune of 10,000 people.

The only conclusion to be drawn from this is that the picture is building up from the fine start it made last week, indicating that word of mouth advertising is now doing its work.

There is no doubt that Katharine Hepburn is now, and will be more so in the future, a subject of discussion wherever filmgoers get together. Her performance in "Morning Glory" makes certain of that.

Great Publicity Campaign

Apart, however, from the intrinsic merit of the picture, which goes without saying, much of the success of the film is due to the work of Frank Tilley, Radio's publicity chief, who must have exceeded all previous records in the amount of space obtained for the film generally and for Katharine Hepburn in particular. During the week of the première and in the preceding seven days hardly an important journal failed to carry a picture of the Radio top-liner, while her portraits practically dominated the weekly illustrated journals.

Frank Tilley, too, was able to persuade Lyons to tie-up in an unprecedented manner by naming a Sundae after the film, while posters in every branch exhorted people to view.

Another exploitation effort which will benefit exhibitors who have booked the film is the running of the story of "Morning Glory" as a serial in the *Daily Sketch*, starting with the issue of November 13. The announcement of the new serial was carried as a front-page headline, and thousands of double-crown posters were distributed bearing the picture of the star and the wording: "Morning Glory"—Read the Story To-day.

◆

Warwick C.C. and Licensing

Midland Co-operation

Following consideration of the proceedings of a conference of Midland licensing authorities held in July, the Warwickshire County Council has decided to co-operate with the adjoining licensing bodies in the administration of the Cinematograph Act of 1909.

The conference was of opinion that joint action should be taken by the licensing authorities under the Cinematograph Act, 1909, in the Midland area, in dealing with films of an objectionable nature, and suggested that the authorities represented at the conference should act in conjunction with each other when taking action with regard to the exhibition of films in their areas.

During the quarter the County Council has banned four films for exhibition to children under or appearing to be under the age of 16 years, whether accompanied or not by a *bonâ-fide* adult guardian.

There are at present in the County Council area 35 kinemas, two schools and two other premises licensed under the Cinematograph Act, 1909.

There are three kinemas permanently licensed under the Sunday Entertainments Act, 1932, and since the date of the last meeting it has issued five temporary licences under the Act.

From Editor's Letter Bag

BIRMINGHAM SUNDAY FILMS

CANON GUY ROGERS' CHALLENGE

And an Answer

IN your leading article on Sunday kinemas in Birmingham, under the heading "The Canon's Roar," you challenge me to produce evidence of unsatisfactory films on Sunday. Referring to myself and other critics, you say "If they can quote any cases we shall be interested to hear of them, and we express surprise that they have not been brought forward to give a little solidity to the attack."

Plenty of evidence was submitted to the Justices, and also to the Press. They have not cared to make use of it. Here is something to go on with:—

We in Birmingham have had such fare on Sundays as "Josser on the River," "Rackety Rax," "Honour of the Family," "Sin Takes a Holiday," "Bachelor Apartment," "Why Sailors Leave Home," "Afraid to Talk," "Blessed Event," "Doctor X," "Frankenstein," "Mask of Fu-Manchu," "Panama Flo," and "Lost Lady," all of which, according to the Trade descriptions (which are ready for quotation if desired) in the *Kinematograph Weekly* or *The Era*, are "indecent," or "horrifying," or "sordid."

Yours faithfully,
T. GUY ROGERS.
The Rectory, Birmingham.

Here is the evidence we called for; the next move is clearly in Birmingham. If those responsible for the entertainment and those responsible for the morals of that city would find a common meeting-ground, as has been done in Croydon, it would be greatly to the benefit of both parties.

The Bishop's Move

We append in abbreviated form some comments which were addressed in reply to Canon Guy Rogers by the Bishop of Croydon in *The Times*. The work of co-operation for which he is so largely responsible is of far greater value than a position of aloof hostility:—

> "To the two conditions laid down by the Act, our Town Council added a third—namely, that the films shown should be of a wholesome character, the selection of the films to be determined by a committee consisting of four members of the Town Council, two members representing the kinema proprietors and managers, a representative Free Churchman, and myself.
>
> "The committee, which I have the honour of chairing, works smoothly, and I think it can be claimed that the results so far are satisfactory. Our standard of programme, which has been loyally accepted and faithfully carried out by the kinema proprietors, is that each entertainment should generally consist of three feature films and two 'shorts.' . . .
>
> "We permit clean frank comedy, and we aim at securing a good type of picture, wholesome, refreshing, and sometimes uplifting. On the negative side, we definitely rule out gangster and crime films, horror and sex films, and films which are silly and stupid.
>
> "The result has been interesting and gratifying. Our committee enjoys the friendship and good will of the kinema managers, who feel that the scheme is a reasonable one and worked in a reasonable manner. . . .
>
> *EDWARD CROYDON.*
> *"The Vicarage, Croydon."*

Here speaks the practical man who can point not only to a satisfactory solution of an admittedly difficult problem, but is able to indicate that as a result of the work of his committee the taste of the public is definitely being turned to films of more wholesome character.

Northampton S.O. Dilemma

Watch Committee's Error

FOLLOWING the banning of the special Sunday show at the New Theatre, Northampton, on behalf of the British Legion last week the *Northampton Independent* on Saturday gave a page special on the matter and has shown that both the Chief Constable and the Watch Committee were in error when it was announced that the proposed show was illegal.

Investigations by the staff of the paper show that on December 14, 1930, a secular film was exhibited, entitled "Hollywood Review" in aid of no less a body than the Northampton Public Assistance Committee, which included several members of the Watch Committee among its principal organisers. By this particular screening the Watch Committee by means of the 1932 Act are empowered to grant Sunday shows on two Sundays in the year for a charitable purpose.

The publication of these facts has already created much comment and the feeling is that in view of these facts being brought to the notice of the authorities that the performance, although belated, should now be held.

What they will ultimately do in the matter will be awaited with interest

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SUNDAY MUSIC

YORK RIALTO GAINS PERMISSION

By a bare majority, the magistrates at York Police Court on November 6 granted an extension of the present six days' music licence of the Rialto, York, to a seven days' licence.

Making the application, G. H. Heningham said the intention was to open the café on Sundays, and to provide light orchestral music. There had been repeated requests for this, and it would go a long way to take young people off the streets and at the same time provide them with a place to meet their friends.

The Chief Constable, in opposing the application, said that as to providing a place for young people to meet at, between six o'clock and eight o'clock on Sunday evenings half the places of worship were empty, and if the people wanted uplift those were the places to go to.

The Lord Mayor (Ald. H. Rhodes Brown) said the application would be granted till March, when a fresh application would have to be made at the General Licensing Sessions.

Ald. Sir W. A. F. Todd added that the magistrates were experimenting by granting the licence for the period named.

◆

UNDEMOCRATIC METHODS

WOLVERHAMPTON PROTEST

The question of Sunday opening of kinemas was again before Wolverhampton Borough Council during the past week-end, when a resolution of a Labour member in an amended form was accepted.

The amended resolution asked the Watch Committee to consider, if requested to do so, allowing kinemas to open on behalf of charity on not more than two Sundays during the coming municipal year.

There was one dissentient, H. E. Lane, who raised the question at the last Council meeting, and gave notice to raise the whole question of Sunday opening of kinemas at the next meeting of the Council.

Moving the resolution, he said he hoped the Council would not enter into a religious controversy. He wanted the whole matter thrashed out in public and added: "I don't accept the dictatorial and undemocratic way the Watch Committee have dealt with this matter."

◆

WELSH COUNCIL'S REFUSAL

Chairman Challenged

The ruling of the chairman of the Gilligaer U.D.C. (Glam.) that the Council was not empowered to grant Sunday opening was challenged by another member. The incident arose out of an application by Alfred Withers, of the New Hall, Bargoed.

The Clerk to the Council mentioned that the chairman refused the motion in the belief that it was a matter for the County Council.

SUNDAY OPENING IN BOOTLE

Five Bootle kinemas are to open on Sunday, November 19, and Sunday, December 17. The kinemas are the Imperial, Gainsborough, Broadway, Strand and Metropole Theatre. Four of the halls have each agreed to allocate 47½ per cent. to a local fund and to the C.T.B.F.

Owing to the ban of the Swansea Council on Sunday kinemas, the film performance which was to have formed part of the annual concert of the Swansea British Legion had to be omitted. The affair was held at the Plaza, the staff and management of which freely gave their services.

◆

Improvements in Reproduction

B.T.-H. Extended Frequency

During the past weeks we have read much in the Trade papers about the various demonstrations given and the merits of the new type of reproduction, under various names.

It should be noted that this innovation is not the prerogataive of any particular or one company as the publicity would seem to show, but is surely nothing more or less than a logical advancement.

For over six months, Sound and Cinema Equipment, Ltd., have been selling a new product of the B.T.-H. laboratories—an extended frequency range equipment—which is capable of covering a range of 30 to 10,000 cycles, and further have received contracts in the United Kingdom amounting to over 35 to date of this type of equipment, of which I append hereto a list for your information.

We would also point out that we, in common with other organisations, can use the equipment both for the present type recording, and be able to switch over to extended frequency recording as required.

I am bringing these facts to your notice, simply to prove that this advance is not exclusive to any one company, and that British Laboratories are capable of dealing with improvements in sound reproduction.

F. W. MUSGRAVE,
Sales Manager.
Sound and Cinema Equipment, Ltd.

Sunday kinema orders were published on Monday relating to the rural district of Strood and the Borough of Hornsey.

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., Nov. 16 and Wed., Nov. 22

Edmund Gwenn and Viola Lyel in MAROONED (Fox)

Thursday

Her Forgotten Past *(P.D.C.)*

London Hippodrome. **3 p.m.**

"Her Forgotten Past" is the dramatic title of the new P.D.C. production, which sees the return of Monte Blue to the screen at the head of a brilliant cast, including Barbara Kent, Eddie Phillips, William V. Mong, Dewey Robinson, and that veteran screen actor who has never yet given a poor performance—Henry B. Walthall.

The dramatic story of a crusading district attorney, who, on the eve of an election, discovers that his wife has a past, "Her Forgotten Past" is strong entertainment. Circumstantial evidence points very strongly to the attorney's wife as being the murderer of the man in her past. This places the attorney in a most difficult position, especially having regard to the fact that his unscrupulous political opponent will stop at nothing in order to win the day. "Her Forgotten Past"—directed by Wesley Ford—gives an interesting insight to the unscrupulous methods employed by political grafters in America.

"Piccadilly," one of the P.D.C. "Old and New London" series, will also be screened.

Marooned *(Fox)*

Phœnix Theatre. **3 p.m.**

With most of the action taking place on a lighthouse, "Marooned," a full-length British feature, is a thrilling drama, with Edmund Gwenn and Viola Lyel in the leading rôles. Roberts, a lighthouse keeper, who has adopted the daughter of a man serving a life sentence, is surprised one day by the convict himself, who has broken prison. He threatens to tell his daughter the secret of her parentage, unless the keeper will give him shelter in the lighthouse.

The village constable grows suspicious and, with the keeper's family, takes a boat out to the lighthouse. Their vessel is dashed to destruction in a violent storm. They are marooned. For some days they have to stay in the lighthouse, where the convict is still hiding. The policeman, hearing suspicious noises in the tankroom, attempts to force open the door. An unexpected *dénouement* makes a thrilling climax.

The picture was produced by British Lion and directed by Leslie Hiscott.

Sorrell and Son *(U.A.)*

Prince Edward Theatre. **8.45 p.m.**

Six million readers, at least, will look forward eagerly for the British and Dominions talkie version of Warwick Deeping's famous novel, "Sorrell and Son," which, six years ago, in its silent version, proved a furore in both the United Kingdom and the States. For the leading rôle, H. B. Warner, who made such a striking impersonation in the original silent version, has again been engaged, and may be expected not only to deepen, but strengthen the impression he made in the rôle of Stephen Sorrell. This story of an unfortunate ex-officer, shows the sacrifice that Sorrell was prepared to make on behalf of his son Kit's career.

Taking a job as a second porter in an hotel, he slaves so that Kit can complete his medical education. A first operation by Kit—through a defective glove—causes him to contract blood poisoning, but he is saved after a long and trying struggle by the famous surgeon, Sir Richard Orange. After the marriage of Kit, circumstances disclose the fact that Sorrell himself is the victim of an incurable disease.

Margot Grahame will appear as Mrs. Stephen Sorrell, who leaves her husband and child, and attempts to come back into Sorrell's life. Hugh Williams is the grown-up Kit, Peter Penrose playing the youthful episode. Winifred Shotter, as Molly Pentreath, plays the wife of Young Sorrell. Other members of a distinguished cast include Evelyn Roberts as the quixotic hotel owner; Wally Patch, Buck, the porter; Hope Davy and Louis Heywood, as also Ruby Miller and Arthur Chesney. Jack Raymond directed.

Friday

Chelsea Life *(Paramount)*

Carlton. **10.30 a.m.**

"Chelsea Life," an intimate and human story of Bohemian existence in the artistic colony, was directed by Sidney Morgan.

It is the story of a struggling young artist with great ambitions but little money. He is in love with a young society beauty, but when he is invited to spend the week-end at her mother's country house he has no clothes fit to be seen in. He decides to sell some pictures, and gives way to the temptation of including among his own paintings some of the work of a more gifted artist, passing it off as his own.

The artist becomes famous, but not in the way he hoped. The other man's picture with his name on it has been sent to the Royal Academy, and is the sensation of the year. At the last minute he has to face exposure and ruin.

The cast of the production, which depicts a series of rapidly moving events, which makes "Chelsea Life" a story of charm, supense and strong drama, includes Louis Hayward, Molly Johnson, Anna Lee, Kathleen Saxon, Stanley Vilven and Quinton MacPherson.

The Worst Woman in Paris? *(Fox)*

Private Theatre. **11 a.m. and 3 p.m.**

"The Worst Woman in Paris?" features Benita Hume, Adolphe Menjou, Harvey Stephens and Helen Chandler. It is a romantic drama dealing with a woman, living in Paris, who is having an affair with Adolphe, a wealthy middle-aged bachelor. Bored with the nightly rounds of the show places, she breaks with him and goes to America. On her way across Kansas the train in which she is travelling is wrecked. She is injured and taken by a fellow-passenger to his house. The two fall in love, but the girl realises she would not make this simple boy happy, and refuses to marry him. When she learns that Adolphe has lost all his money, she returns to France, gives him back all the jewels he had showered on her and marries him.

The picture was produced by Jesse L. Lasky and directed by Monta Bell.

Trouble *(United Artists)*

Phœnix Theatre. **3 p.m.**

Sydney Howard's latest comedy, "Trouble," a British and Dominions production, has, topically enough, a Mediterranean cruise for its setting. Dudley Sturrock, the author, however, has provided a new angle in which Howard figures as an amateur sleuth-hound hot on the chase of some diamond thieves. R. P. Weston, Bert Lee and Jack Marks have supplied an unusually witty dialogue.

The yarn deals with the adventures of Horace Hollebone (Sydney Howard), steward on a cruising ship, and his fellow complainant, Steward Nobby Clark. The Second Steward (Wally Patch) contrives to make of Hollebone's life a thorny patch. Following the official warning that jewel thieves are on board, Hollebone is ordered to keep an eye on certain suspects, the Vansittarts. During a visit to Tangiers, where Hollebone and his trusted friend, disguised as Arabs, disappear into the native quarters and manage to escape unscathed, but badly shaken—subsequent adventures at a fancy dress ball, where, dressed as Britannia, Hollebone manages to put in some smart detective work, bringing a startling climax.

Herbert Wilcox, director of B. and D. Productions, engaged a representative cast, which includes, besides Sydney Howard, George Curzon, Wally Patch, Dorothy Robinson, Hope Davy, George Turner, Abraham Sofaer, and Betty Shale. Maclean Rogers directed.

The locations are laid on board the well-known Orient liner, s.s. *Orford*, while the exteriors were taken in Tangiers, Vigo, Casablanca, Gibraltar, Barcelona, and Lisbon.

Notorious But Nice *(P.D.C.)*

London Hippodrome. **3 p.m.**

"Notorious But Nice" is the intriguing title of a thrilling drama which boasts of a cast headed by Marian Marsh, Betty Compson and Donald Dillaway. This Chesterfield production is based on the well-known novel by Adeline Leitbach, and was directed by Richard Thorpe. Driven from the man she loves to take solace in the arms of a king of the underworld, Marian Marsh presents a pathetic figure in "Notorious But Nice," and the climax, in which she all but pays the full penalty of the law for a crime of which she was entirely innocent, is one of the most moving scenes yet recorded by the film camera.

The supporting players include two of Hollywood's most sought-after featured actors, Robert Ellis and Robert Frazer, two veterans of the screen, who, although seldom, if ever, starred in their own right, have always enjoyed more than their quota of important "featured" rôles. Other members of the cast are Rochelle Hudson, John St. Polis, J. Carroll Naish.

"Hampstead," from P.D.C.'s "Old and New London" series, will also be screened.

Monday

Flying Fury *(Universal)*

Phœnix Theatre. **3 p.m.**

Romance, spectacle and open-air thrills are combined in "Flying Fury," Ken Maynard's latest production for Universal.

According to advance reports this is Maynard's finest production and ranks as one of the best open-air pictures in recent years.

Supporting Maynard is a big cast, headed by Ruth Hall and William Desmond.

The Wandering Jew *(G.-B.)*

Tivoli. **8.45 p.m.**

One of history's most fascinating legends will be told on the screen at the Tivoli when "The Wandering Jew" is presented by Gaumont-British Distributors. Many stories have been told and written around this legendary figure, and undoubtedly the most inspiring was written as a play by E. Temple Thurston.

When Julius Hagen, managing director of Twickenham Film Studios, determined to film this great subject, he rightly decided to adapt E. Temple Thurston's version. As a silent film "The Wandering Jew" proved a great success and Julius Hagen could not have done better than engage Maurice Elvey, producer of the original, to direct the sound version. He has handled his subject with great understanding, it is claimed, and made a picture that cannot fail in its appeal to all classes.

Conrad Veidt, whose vivid personality always makes his screen character breathe life, plays "The Wandering Jew" and his performance is said to be inspired in its reverent portrayal. The rôle is an arduous one in that the changing attitude of the Jew has to be carefully defined in the four phases, or episodes in the life of the man who could not die.

The production has been produced on a lavish scale and the various scenes in the four periods are absolutely correct in detail. We shall see Jerusalem on the day of the Crucifixion; Antioch in Syria during the First Crusade; Palermo in Sicily in the thirteenth century, and Spain at the time of the Inquisition.

A splendid cast supports Conrad Veidt, including Marie Ney, Joan Maude, Basil Gill, Peggy Ashcroft, Francis Sullivan, John Stuart, Denis Hoey and Anne Grey.

Tuesday

Tillie and Gus *(Paramount)*

Carlton. **10.30 a.m.**

W. C. Fields and Alison Skipworth, who created a sensation in "If I Had a Million," are together again in "Tillie and Gus, which gives them opportunities of surpassing anything they have ever done before.

They clown their way from China and Alaska, avoiding sheriffs by inches and getting out of "five-ace" gambling games by the skin of their teeth. The picture is full of sparkling lines, rollicking situations and uproarious burlesque with a liberal infusion of love and romance.

Tillie and Gus are a couple of divorced rascals who have separated because they find their methods conflicting. Tillie has gone to Shanghai and Gus to Alaska. Their family believe them to be missionaries, but actually their activities are wholely connected with crooked dice and fixed cards.

They receive letters from home telling them of possible inheritances awaiting them, and when they return they find they have to deal with a crooked lawyer. As a temporary expedient they decide to turn honest themselves and incidentally to show the lawyer how real stealing is done. Before they are through he is glad to be alive. Francis Martin directed, under the supervision of Douglas MacLean, the former comedy star.

The romantic leads in the picture are ably handled by Jacqueline Wells and Clifford Jones.

Marian Marsh, Betty Compson and Donald Dillaway in NOTORIOUS BUT NICE (P.D.C.)

A scene from CHELSEA LIFE which Paramount will Trade show on Friday

The Three Musketeers *(Wardour)*

RCA Theatre, Film House. **11 a.m.**

Based on the ever-popular novel of Alexandre Dumas, "The Three Musketeers" is brought up to date in a thrilling 12-chapter Mascot serial, the first three episodes of which will be Trade shown by Wardour in the RCA Theatre on Tuesday, November 21, at 11 a.m.

In this most exciting picture the Athos, Porthos and Aramis of yesterday live to-day as Clancy, Schmidt and Renard, the famous D'Artagnan being now the American, Tom Wayne. They are seen in a series of the most gripping, breath-taking adventures starting with the rescue of the three pals, legionnaires, who find themselves on the point of death at the hands of Arab rebels, by an up-to-the-minute D'Artagnan, who comes to their aid not on his trusty steed, but over the blazing sands in an aeroplane.

The rôles of Clancy, Schmidt and Renard are played by Jack Mulhall, Francis X. Bushman, Jun., and Raymond Hatton, respectively, whilst John Wayne takes the part of the gallant D'Artagnan with Ruth Hall supplying the love interest, and with such a cast success must surely lie ahead for this great serial, containing as it does all the elements that will make the movie fans of all ages come flocking back to the theatre to see every episode.

Back Page *(P.D.C.)*

London Hippodrome. **3 p.m.**

Peggy Shannon and Russell Hopton are starred at the head of an imposing cast in "Back Page," a colourful and dramatic newspaper story.

Taken from an original screen story by Harry Chandler and Douglas Churchill, "Back Page" gives a vivid insight into the workings of a newspaper office. Directed by Antone Lorenze, the cast of this P.D.C. offering (the sixth of the new batch) includes Claude Gillingwater, Edwin Maxwell, Sterling Holloway, Rockcliffe Fellowes, Richard Tucker, Bryant Washburn, Harvey Clarke, and Maud Truax.

Winged Devils *(Columbia)*

Phœnix Theatre. **8.45 p.m.**

There is no place a news cameraman will not enter if he can get a thrill picture. He is the great adventurer of the 20th century, who follows floods, fires and calamities and wades right into the thick of them just to get the actual occurrences on celluloid. At last he is to be immortalised on the screen himself in Columbia's forthcoming film, "Winged Devils," which features Robert Armstrong, Richard Cromwell and Dorothy Wilson.

Robert Armstrong and Richard Cromwell are ideally cast as news-reel cameramen. The picture teems with thrilling sequences, one of the most dramatic of which is the destruction of a giant airship during which the two news-reel men film the amazing scene as the huge dirigible cracks up and plunges to earth.

Roy William Neill directed.

Wednesday

Jury of the Jungle *(Columbia)*

Phœnix Theatre. **3 p.m.**

A stirring emotional story of the tropics, which centres around the lives of five white men and a white woman thrown together in the heart of a Brazilian jungle. Donald Cook, Alan Dinehart and Harold Huber are the leads, and the story deals with this band of outcasts amid the jungle, where swift justice is meted out by a self-appointed judge, whose jury are the crocodiles. Eventually Taggart, the judge, is betrayed by a girl and is himself thrown into the river.

Two in a Million *(Columbia)*

Phœnix Theatre. **8.45 p.m.**

Dorothy Tree, famous Broadway star, makes a sensational debut in "Two in a Million," directed by Jo Swerling, who realistically depicts life in a small New York boarding house.

Absolutely true-to-life are the intimate sidelights of the private lives of these boarders, their humours, difficulties, sorrows and joys, so graphically portrayed. Throughout this democratic "Grand Hotel," several life dramas are running continuously, all helpfully contributing to and never obscuring, the principal drama—the intense love of Kitty, a beautiful girl, for the already-married father of her unborn babe.

Wallace Ford appears as an irresponsible gambler, who thinks so little of his affair with Kitty that he introduces to the boarding house a not at all blushing bride. Walter Connolly and Louise Carter, a lovable old couple, whose happiness affords the title to the film, Marien Littlefield, Maude Elbrione, Kate Campbell, and Harry Holman are also in the cast, which Albert Rogell directed.

CARTOONS THAT INVITE CENSORSHIP

A DISCUSSION on the classification of certain films at the meeting of the General Council of the C.E.A., presided over by James Welsh, revealed that the Board of Film Censors is seriously disturbed by the tendency towards coarseness and vulgarity exhibited in some recent cartoon films.

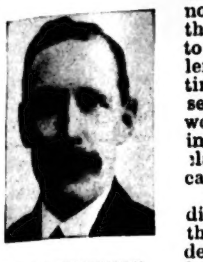
B.B.F.C. MAY REFUSE CERTIFICATE

The matter arose from a question regarding "horror films" brought up by the Notts and Derby and the Northern branches. It was stated that the latest notification received from the British Board was in regard to a cartoon called "King Klunk," which hardly seemed to come within the term "horrific."

The Censor's Reply

F. W. MORRISON, speaking as a member of the British Board of Film Censors Committee, said he had attended a recent meeting of the Board, and had asked the Censor his reasons for his classifications, particularly in regard to cartoons.

He had been informed by the Censor that he considered some of the monstrous animals shown and the coarse vulgarity of some cartoons bound to have an effect on young minds as apart from the adult mind. He noticed a tendency for the offensive elements to become more prevalent, and if this continued he would take severe action, which would probably result in not giving that class of film a certificate at all.



F. W. MORRISON

H. ELTON said the difficulty might arise that a short of this description would be booked as part of a programme, and the exhibitor would then find he was up against allowing the attendance of children during the showing of that particular film.

In cases like that they should either press for the alteration of the classification or the withdrawal of the film from circulation.

The PRESIDENT said he thought the Council would no doubt accept the view of the Censor as outlined by Mr. Morrison.

"Religious Susceptibilities"

W. F. J. HEWITT raised the matter of a cartoon now being seen in the West End called "Noah's Ark." He averred that much was contained in this film which could be described as offensive to the religious susceptibilities of numbers of people, and he wished a committee could be formed to view the cartoon.

F. W. MORRISON said it was such things to which the Censor was taking exception as had been mentioned in the beginning of the meeting. Films should not ridicule things from Holy Writ, and the Censor was awake to what was going on.

Kershaw Projector Company

The GENERAL SECRETARY reported that he had received a letter dated October 13 from the Kershaw Projector Co., stating that in regard to the proposed manufacturers' ring their firm would in no circumstances be a party to any combination which was aimed against the interests of their good friends the exhibitors. The General Secretary stated that this letter had been received prior to the breakdown of the movement, so that Kershaw's had not been a party to it. In addition, their sales manager went to one of the meetings and said that his firm would not be associated with any such scheme.

The action of the Kershaw Projector Co. was noted with approval.

Cut Admission Prices

In regard to the notice of motion by C. C. Day:

"That a special committee be formed of people specially affected, to consider the subject of cut prices,"

Mr. DAY read a paper on this matter, which contained many valuable suggestions, and which was seconded by A. W. ROGERS.

Major A. J. GALE, O.B.E., J.P., proposed that the paper be referred to the officers to consider and bring out the salient points in order to submit a report to the next meeting of the General Council for reference to any committee that might be appointed to deal with it.

This was seconded by T. FLIGELSTONE and, with Mr. DAY's permission, agreed.

Performing Rights Agreement

The GENERAL SECRETARY reported that the P.R.S. had intimated they would be willing to hold the preliminary meetings to discuss the new agreement of performing right fees, which would have to come into force next April. It was agreed that the following committee of five should deal with this matter:—Messrs. J. Welsh, J.P., T. Ormiston, C.B.E., M.P., R. V. Crow, Major A. J. Gale, O.B.E., J.P., Coun. Pollard, with the General Secretary in attendance.

A Vote of Condolence

Early in the proceedings the GENERAL SECRETARY reported that since the last meeting of the General Council the death had occurred of Alfred Lever, who for many years had been a delegate. Mr. Lever had only severed his connection with the Council on account of his increasing interests on the renting side of the Industry, and had on many occasions been a vigorous speaker on behalf of exhibitors.

A sincere vote of condolence with the relatives was passed.

New Delegate

The PRESIDENT welcomed to the Council a new delegate in the person of R. Chetham, of the Southern Midlands branch. Although new to the Council, he was not new to the business, and was, indeed, reputed to be a veteran.

Mr. CHETHAM said he had just celebrated his 21st anniversary of being a member of the association, and would always do his best to assist the Council in every way possible.

Advisory Committee Representation

A letter from the Board of Trade notifying the association of the resignation of F. H. Cooper from the Advisory Committee was read. It was agreed that this matter should appear on the agenda of the next meeting, when nominations for the vacancy for submission to the President of the Board of Trade could be made.

Next Meeting

The next meeting was arranged for December 13 in London.

January Meeting

The Birmingham branch extended an invitation to the General Council to hold their January meeting in Birmingham. This invitation was accepted with pleasure.

Jack Pearl and Jimmy Durante in MEET THE BARON, shortly to be Trade shown by M-G-M

COMPULSORY BOOKING OF NEWS-REELS

CONDEMNED BY C.E.A.

TAX CAMPAIGN RE-OPENS

THE General Purposes Committee, in its report presented to the Council, made reference to the endeavour of renters to require the booking of news reels with features. The Committee's Report, which was adopted, was as follows:—

Paragraph "A."—Your committee has received a complaint that in one area several managers have been informed that if they want W. and F. films they will be required to book the Gaumont News reel. It has also been mentioned that other companies have previously tried to stipulate in connection with certain films that their news reels should also be taken. Your committee appreciates the difference between using this method of trying to book a news reel in connection with a foreign film and in connection with a British quota film. Your committee recommends the General Council to deprecate the practice of trying to sell a news reel in connection with any particular films, and urges exhibitors not to submit to it.

Entertainments Tax Campaign

In connection with Entertainments Tax, every branch is immediately invited to reconstitute its Entertainments Tax Committee and to appoint a convener. Every convener is asked to arrange for exhibitors in each constituency to approach their Members of Parliament and to give them particulars of their individual cases. Your committee is at once commencing its activities in Parliament now that the House has reassembled.

STANDARD CONTRACT

An Official Analysis of the Clauses of the Standard Sound Contract appears on page 8.

Policy Concerning Remission of Tax

Paragraph "C."—The policy which your committee recommends to the General Council is that any remission of tax which may be ultimately secured shall be passed to those who have been paying the tax. This means that if the tax has been passed to the public the public will secure the remission by a reduction in the price of seats equivalent to the amount of the tax remitted, and, on the other hand, where exhibitors have been paying the tax, the price of the seats will not need to be further reduced, as the reduction will already have taken place.

J. LESLIE GREENE, whose resolution on the renting contract is discussed on page 8

Carbon Committee's Report

The Carbon Committee appointed by the General Council finds that the carbon ring is an effective organisation, although there seems to be a certain amount of leakage, judging by a number of offers of extra discount which appear to be made at the present time.

The committee has had extended to it, in order to satisfy members that there was a necessity for an increase in price, an invitation to investigate the accounts of a firm. The committee proposes to accept this invitation, and it will then be able to consider whether it will be able to proceed with another scheme which may secure a stabilisation of a more suitable price with certain manufacturers.

At the moment the committee is not able to report in greater detail, and furthermore, would not take any steps of a definite nature without acquainting the General Council with what was involved and securing their assent beforehand.

L.F.P. COMMITTEE

The following report from the Legal, Finance and Parliamentary Committee was received and adopted:—

Benevolent Fund Needs

Your committee has considered a suggestion from the West Lancashire branch that members be asked to charge the sum of 5s. for slides shown at the request of the various charity organisations, and that such sums be forwarded to the Cinematograph Trade Benevolent Fund.

While the committee is anxious to support the Benevolent Fund in every manner possible, it considers it is hardly practicable to issue a recommendation, but it is open to members to know the suggestion which has been made if it is one they chose to adopt.

The West Lancashire branch has also suggested that your committee should combine with the Benevolent Fund officials to make representations to the Home Office that a percentage should be allocated by all local authorities from Sunday opening charitable receipts to the Benevolent Fund. Unfortunately, it is not within the province of the Home Office to make such a recommendation, but we have no reason to doubt if inquiries are made to them concerning the *bona-fides* and suitability of the Cinematograph Trade Benevolent Fund, that they are in any way unsympathetic.

Local Censorship

The Radnor County Council wishes to introduce local censorship and to appoint some local clergy for that purpose. Your committee has intimated that it considers such appointments are *ultra vires*, and has asked that a deputation be received by the County Council, which it understands will be received in due course.

Exclusion of Children

The North-Western branch has been in consultation with your committee, asking for its support in case it was necessary to take action in connection with an attempt, which fortunately proved to be unsuccessful, to re-introduce the condition that children under 16 should be excluded from "A" films.

Your committee regards this matter as one of the most important in the Trade, and would have given sympathetic consideration to such a request had it been necessary for it to be made. They take the opportunity of congratulating the North-Western branch on the tactful manner in which they have handled the situation that arose, and upon the fact that their licences have been renewed with the model condition that children under 16 may see "A" films provided they are accompanied by their parents or *bona fide* adult guardians.

Separate Taxation

Another case has been brought to the notice of your committee where a company is threatened that an extension of their business through the acquisition of another kinema will be treated for purposes of income tax as a new business. Your committee has also taken over this case, as it appears to be very similar to the case they are already contesting in respect of a group of kinemas in the North of England. Your committee's contention is that where a kinema company extends its activities by the acquisition of additional kinemas that that is a legitimate extension of the business, and that the business should be assessed a a whole, and it is resisting the claim that the extensions should be dealt with on a separate basis as a new buiness.

South Wales Nominates "Dickie" Dooner

DANGERS OF THE NEW CONTRACT

THE South Wales and Monmouthshire branch of the C.E.A., meeting at the Park Hotel, Cardiff, on Friday last (Nov. 10), unanimously decided to nominate Richard Dooner, Maesteg, for the office of Vice-President of the Association. The secretary (W. J. Fooks) was instructed to notify the whole of the branches.

S. ATTWOOD (Newbridge), in proposing the nomination, paid a warm tribute to the services which Mr. DOONER had rendered to the association in general and their own branch in particular for very many years.

Several others present at the meeting, over which ARCHIE JONES presided, endorsed Mr. Attwood's remarks. It was pointed out that Mr. Dooner, one of the oldest showmen in the country, had always been an active member of the association. He had been a delegate to the General Council for several years, and had occupied the position of chairman of the branch on four occasions, while at the present time he was vice-chairman. His grasp of all matters connected with the Trade and the association made him a valuable member and one worthy of their confidence.

An "Exhibitors' Contract"

A report of the proceedings at the last General Council meeting was submitted by W. BERRIMAN (Pontypridd).

Details of the standard contract were received, and some discussion took place respecting some of the clauses submitted by the renters for inclusion.

The view was expressed that the renters seemed to have little intention of coming to any agreement on the matter, and further, that there was a danger that a custom of the Trade would be created in various respects.

It was decided that the General Council should be asked to consider the drawing up of an exhibitors' contract and urging members to sign this form only.

RICHARD DOONER

That Strangling Tax

The SECRETARY reported progress with regard to the new Entertainment Tax campaign. It was, he said, intended to make another big effort, and conveners throughout the territory were urged to get busy at once and do all they possibly could to further the campaign. It was essential that they should get into touch with their local Members of Parliament at the earliest possible moment in order to put the matter before them, and obtain their views and promise of support.

Cut Admission Prices

Complaints were recently received with reference to cheap matinées in a Monmouthshire town, and the branch decided to take the matter up with the exhibitor involved. The SECRETARY reported that so far he had not had a reply to his letter, and was asked to take the matter further.

STANDARD SOUND CONTRACT

Preference for Renters' Claims

UNLIMITED PRIOR RUNS

THE Standard Contract Committee submitted the following report to the General Council on Wednesday:—

The principal points of difference are as follows:

Paragraph "A."—The renters have brought forward an entirely new policy into our business in Clause (1) (a), which is as follows:

The renter's share of the receipts shall be deemed to belong to the renter, as the same are received at the pay boxes, and the Renter may, if he thinks fit, appoint a money taker or money takers to collect the renter's said share as the same shall be received. The renter shall be entitled to take any reasonable steps to satisfy himself that all matters pertaining to the admission to the exhibitor's theatre are regularly conducted.

The effect of the renter's share of the receipts being deemed to belong to the renter as the same are received at the box office are as follows:—

(1) We will take a 25 per cent. sharing term contract in order to explain in actual figures. On an admission of 4d. one penny would have to be set aside, and that particular penny would thereupon belong to the renter.

(2) An exhibitor would not be able to deal with his receipts as he ordinarily does and bank the whole of the takings. If the renter chose then to tell him to bank the renter's share in a separate banking account in the name of the renter, the renter would be fully entitled to do so. The exhibitor might refuse to carry out the instructions, but he would be running a very serious risk in retaining on his premises money which did not belong to him.

Ordinary Obligations

(3) It is an attempt by the renters to secure preference over other creditors. If such a principle were permitted in this business it does not require any great vision to see that creditors who are secure in priority to ordinary traders would object to losing such priority and would promptly institute similar conditions. For instance, a landlord would not be content to issue a lease unless it contained a similar term that the rent would be deemed to belong to the landlord as and when that amount is received at the pay box and in priority to any agreement with renters. The electric light people could claim that their current is an essential for our business, and would want a similar clause. Throughout the ages our common law and equity have worked out the order of the distribution of assets so that traders may know the conditions under which they trade in this country and to prevent the unseemly scramble that would ensue if there were not some ordered method of dealing with contractual obligations.

It is for the Council to say whether it will agree to renters if they think fit sending a money taker who can, of course, be anyone deputed by the renter, or he may send more than one to collect the renter's share as the patron hands it through the opening in the pay box.

(4) Very often the effect of a condition is most appreciated when the subject matter is explored to the furthest point. If an exhibitor as the result of bad trade found himself faced with a loss the renters might then ultimately contend that as he had wrongfully dealt with their property in their monies to which they became entitled as and when received at the box office, it was not a case for suing for debt, but for prosecution for theft.

Paragraph "B."—Clause (1) (e). The renters have brought forward the following clause:—

The exhibitor shall, bona-fide, carry on business at the theatre and exhibit the film in the usual manner on every day permitted by law of the hire period and at the times and charge admission prices all as he usually does.

This clause is instituted as the result of a dispute which one renting firm had a few years ago with an exhibitor on a sharing-term contract in silent days. The exhibitor contended that he had been had, and as the renting firm would not vary the contract he showed the film between 11 a.m. and 12 noon, and sent the renters a few shillings at the end of the week. Of course, such a thing is impracticable to-day because the contract specifies that the share of the receipts for the three days or six days, as the case may be, shall be paid to the renter, so that if an exhibitor shows a film at 11 a.m. and other people's films for the rest of the day he would still be liable to pay a share of the receipts, so that the likelihood of a repetition of the incident is negligible. On the strength, however, of this one isolated case the renters desire to tie the exhibitor down, and he is to open and to show films and charge admission prices all as he usually does.

Paragraph "C."—Clause (1) (g). The renters bring forward a new point in this clause:—

The exhibitor shall not deduct from the receipts at the theatre when calculating the renter's share thereof any sum which he is entitled to deduct therefrom and disburse unless he shall, when making payment to the renter of such share, produce a sufficient voucher for such disbursements.

The present-day arrangement in bookings is that an exhibitor books a film for a percentage with an allowance of, e.g., £7 10s. for second feature or for publicity. The whole essence of the arrangement up to date has been that it is an arrangement of £7 10s., and that is an end of the matter, except that it is also the usual practice that when the renter's share comes to less than £7 10s. he generally declines to pay the difference between that and £7 10s. to an exhibitor. The renters now want to alter the nature of the allowance, and they wish in future to say to an exhibitor: "Produce the receipts for the expenditure of £7 10s. or we will only give you the amount of what you can produce receipts for, although we agreed to allow you £7 10s. on the contract."

Paragraph "D."—Clause (9). It has been the established practice in this Trade for a number of years now that any prior run may take place at only one theatre and for not more than six days unless both the number of theatres and the length of the run be disclosed. The renters now want to delete this clause and to substitute:—

Any prior run may be at any number of theatres and for any number of days.

It should be noted that the existing practice does not prevent a prior run being negotiated at any number of theatres and for any number of days, but if that is done it needs to be disclosed on, say, a third-run contract. Third run to-day means a run after a first and second run each at one theatre only, and on not more than six days for each run, unless additional words are added by the renter to show what the previous bookings are. As a commentary on what may hapen in future there was, last week, a complaint from an exhibitor that the renter's traveller assured him that the first-run booking was only for a week, and on that assumption he booked the film for what was represented to him as a third run. The second run, also for a week, was disclosed to him. Since then he finds that the first run has been extended to a fortnight, and he is without any remedy on account of the way he booked that film. If the renter's clause is accepted it will always be open in future for them to extend the prior run of a week to a fortnight or more, at any time, and they would be under no obligation whatever to the second and third run, and later exhibitors. The existing practice makes for honesty of dealing. It is possible to meet the situation by an intensive education of the subsequent runs that in future they must always book second run subject to one week's showing at the first-run theatre. It is, however, a pity to disregard a practice which is useful for one which seems to be designed for the purpose of avoiding a square deal to later-run exhibitors.

Let-down Clause

Paragraph "E."—Clause (16) (b).—There is not agreement yet on the let-down clause. The renters have come forward with a suggestion in Clause (16) (b) that if they do not deliver the film they are, first of all, to charge the exhibitor for the film which they have not delivered. After that they will credit him with such reasonable sum as he pays for the hire on each day the renter is in default. To put this into specific words—if a film was booked at a cost of £35, and the renter did not deliver, he would first charge the exhibitor £35 for non-delivery. If the substitute which the exhibitor obtained happened to cost only £20 he would then credit the exhibitor with that sum, leaving the exhibitor owing him £15 for not sending a film.

In the case of a partial let-down, the renter also seeks to be only liable for a proportion of the cost of the extra advertising which the exhibitor has had to put out owing to the renter's default—*e.g.*, if the let-down was for two days on a three days' booking, the renter would only pay two-thirds of the cost of the extra advertising due to his let-down.

Paragraph "F."—Clause (16) (c). The renters have made a suggestion with which your committee is in agreement that, owing to the difficulties of ascertaining the amount of damage through an exhibitor not taking up a film on sharing terms, that the average of takings for the previous three months should be the basis of calculation. With this basis your committee is in agreement. Expressed in figures, supposing the daily average takings for the previous three months were £30 a day, and an exhibitor failed to pick up a film for a three-day booking, the renter could claim his percentage of £90.

Your committee contends that by agreeing to this practice it is also reasonable for an exhibitor to be put in the position of deciding whether or not he will show the film, as he knows how much it will cost him to compensate the renter if he does not. The renters, however, claim in Clause (16) (c) at their option to make the exhibitor pay a share of the actual receipts of the theatre on the film's showing.

The position would then be that if an exhibitor had a poor programme picture which he desired to scrap he could calculate out how much it would cost him not to show it, which, say, was about £20. If then he decided to play "Kid from Spain" at 40 per cent., and that, for example, took a matter of about £300, the renter whose unsuitable film was scrapped would then come along and say he exercised his option and would take his 25 per cent. (or whatever might be the percentage) on the takings from "The Kid from Spain" in lieu of the average takings for the three months before.

It is obvious, practically, that such cases will only arise when an exhibitor learns that the picture he has is of the unsuitable order, and it is difficult to understand why the renters should want to try to make it impossible to scrap such a film when their method of ascertaining the compensation payable in such cases has been accepted by your committee.

Paragraph "G."—Clauses (18) and (21). The renters now want to make all contracts accepted at head offices, and the locale of the contract also at the head office of the renter.

This means that every time an exhibitor wants to defend any action instituted by the renter, or, if he wants to institute one against a renter, he would have to come to London.

Paragraph "H."—Clause (22). The renters have brought forward a new clause (22). This, in effect, is that if an exhibitor does not show a film for which he has entered into a contract, and for which your committee has agreed that the contract shall prescribe the method that the renter desires to enable him to obtain payment for the film not shown (except as to the additional option referred to in Paragraph "F"), the exhibitor is then prohibited from showing any other film. Exhibitors have long been accustomed to the idea that if they do not choose to play a film they have booked, and for which, of course, they pay, they

(Continued at foot of next column.)

Oppressive Clauses Denounced

North-Western Demands Action

"THIS branch of the C.E.A. views with alarm the suggested additions by renters to the film contract, and pledges itself to resist what they deem to be oppressive clauses. It suggests the matter be dealt with by arbitration."

This resolution, moved by J. Leslie Greene and seconded by W. C. Scott, was unanimously adopted by the North Western branch of the C.E.A. at its meeting at Liverpool on Friday last.

OUTSPOKEN comments on some of the renters' proposals for the new standard contract were made at Friday's meeting of the North-western branch of the C.E.A. following a detailed account of Coun. R. Hamilton Godfrey, who presided, of the proceedings of the General Council whose meeting was held the previous Wednesday.

"The attitude of the renters," said Coun. Godfrey, "is the very opposite of conciliatory. They appear to be setting up obstacles in a way that is not good for mutual understanding or coming to any agreement at all. I cannot see anything else for it but to press for the appointment of an arbitrator. Instead of the renters being willing to discuss certain clauses with the exhibitors, they had put forward clauses and asked that they be considered by the exhibitors. That attitude was not likely to lead to success.

J. R. DOVENOR

By one clause the exhibitor would not be able to retain the whole of the receipts of his theatre and bank them in his own name. The renters suggested that they should be held for their account. The renters were trying to secure priority over other creditors, said Coun. Godfrey, and there was no knowing, if they succeeded, where the matter might end. The landlord, obviously, would not be content to take second place, and when issuing a lease might say that he was entitled to his rent as a first charge from the receipts of the pay-box. The clause which the renters proposed was unfair, unjust, and should be vigorously opposed.

Another clause that the renters put forward was that the locale of all contracts should be London. That meant that in the event of a dispute the case would have to be heard in London.

The president of the K.R.S. said that the payment of carriage of films both ways by the renters could not be discussed because the present system was regarded as an established practice.

The renters considered that the question of free publicity was a matter for negotiation between renters and exhibitors concerned.

The chairman went on to say that the C.E.A. committee had registered its disapproval of the clauses and asked for the confirmation of General Council. The first clause that he had read was particularly obnoxious, and, quite apart from it being unjust, it seemed to him that the only method by which they could obtain some amelioration was through the appointment of an arbitrator. The Committee of the C.E.A. would press for that, and, personally, he was of opinion that the K.R.S. could hardly refuse to acquiesce.

"CONFIDENTIAL" C.E.A. REPORT DISCUSSED

TAX COMMITTEE RE-FORMED

The chairman also communicated to the meeting a great deal of other information from the last General Council meeting, much of it of a private nature.

In the earlier part of the meeting one recommendation was acted upon by the chairman, who was later asked by J. Leslie Greene if he exercised a personal prerogative or interpreted a decision of the branch committee.

The chairman explained his action.

Finally, on a vote being taken, the meeting, with one dissentient, approved the entire report and recommendations of the General Council meeting.

What is a Guardian?

J. R. Dovener informed the meeting that the Legal, Parliamentary and Finance Committee of the General Council complimented the branch on the tactful manner in which the "A" films case had been handled in Liverpool.

A St. Helens exhibitor asked what was a bona fide guardian. It was stated that in the town there had recently been a prosecution and the licensee was fined 10s. for admitting a person under the age of 16 years unaccompanied by a parent or guardian to a theatre where an "A" film was being shown.

The evidence in court was to the effect that boys had been accosting people outside the theatre and requesting them to take them in. So far as the management were concerned, these particular boys did go in with a bona fide guardian, but, unfortunately for the management, there were two other children in the theatre who were unaccompanied.

Because of that the General Council could not take up the matter and support an appeal with the object of determining what is a legal definition of the term "bona fide parent or guardian."

No prosecution, it was stated, had any chance of succeeding unless it could be proved that children had been admitted to the theatre without parents or guardians.

The Tax Fight

The first steps are now being taken by the branch to launch a new campaign against the entertainment tax, and with the object of bringing about tax-free seats up to sixpence. It was decided to reconstitute the Entertainment Tax Committee, that functioned with such satisfactory results last year, with J. W. Grace as convener.

"We must not only keep this campaign alive," said the Chairman, "but we must go on even more energetically than last time."

Committee Awaits Instructions

(Continued from previous column)

are at liberty to book and pay for another film which they think is more suitable.

The renters now contend that an exhibitor shall be prohibited in any circumstances if he scraps a film from showing any other film, and he would, therefore, have to close his theatre. Presumably, the exhibitor would be obligated to pay for the second film, although stopped by the first renter from showing it.

Carriage

Paragraph "I."—Your committee has raised the following points with the renters:—

(1) Carriage both ways.

The President of the K.R.S., who was in the chair at the joint meeting, sought to rule that this was not a matter to be discussed, but your representatives contended that it was. Interjections from the renting side intimated that the question of carriage was regarded as established practice, and there was no intention on their part to agree to any variations.

(2) Free publicity.

This was regarded as a matter for individual negotiation.

(3) Pre-releases and release dates.

These were also regarded by the renters as matters between themselves and their customers, which tended to work themselves out to a workable basis.

Paragraph "J."—Your committee asked that, failing agreement, an arbitrator should be appointed, but the renters' representatives could not deal with this question without consulting either their committee or their Council.

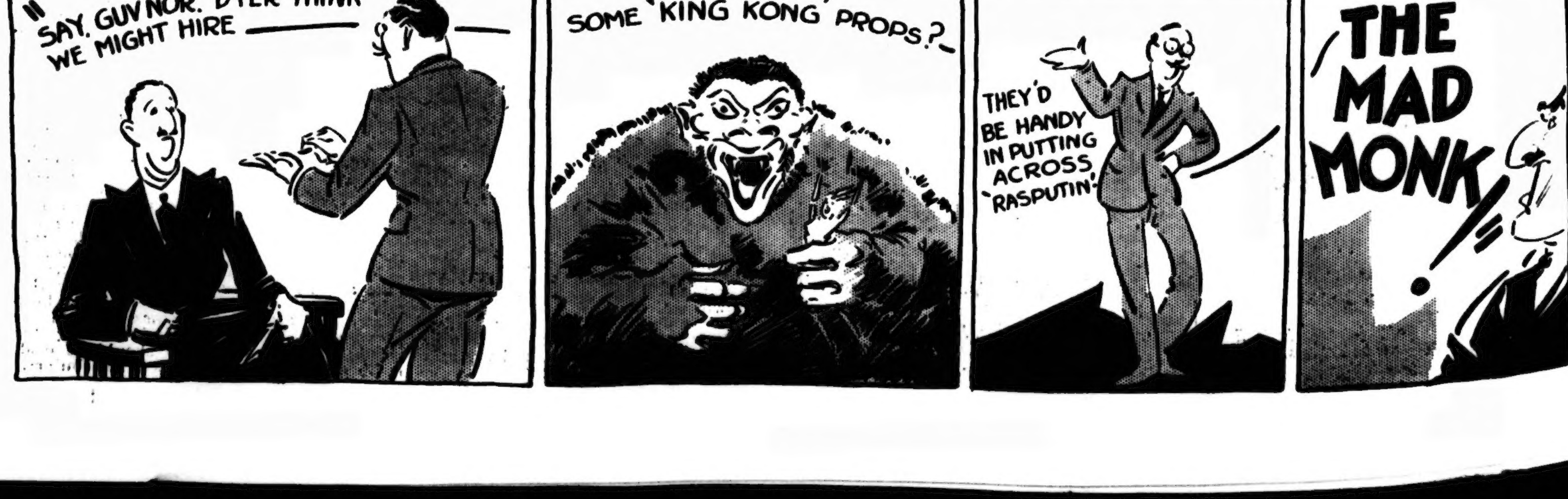
Paragraph "K."—Your representatives have been acquainted with the fact that the contract which they have been discussing was what the K.R.S. Council had instructed its representatives would be required by the renters. That is the angle from which discussions have ensued. The renters' representatives have intimated that their hands were tied, but, of course, they would listen to anything we wanted to put forward, which they would take back either to their committee or Council.

At the last meeting, when your committee asked them to register the exhibitors' disagreement with the clauses which are reported upon to-day, your representatives were informed that these were the wishes of the renters, and it would rest with us to go back and see whether we could not get the agreement of our Council and our members to those clauses. The committee accordingly brings back these clauses to the Council, with an explanation of what they mean in order to ascertain whether they will be acceptable to the General Council and to the members generally.

Paragraph "L."—Your committee has already registered its disapproval of these clauses and asks for the confirmation of the General Council of its action. Your committee also recommends that a formal offer to submit the matter to arbitration should be made to the K.R.S., and that your committee should be authorised to negotiate with the renters as to the form which arbitration should take.

OUR PUBLICIST

By J. P. DAVIS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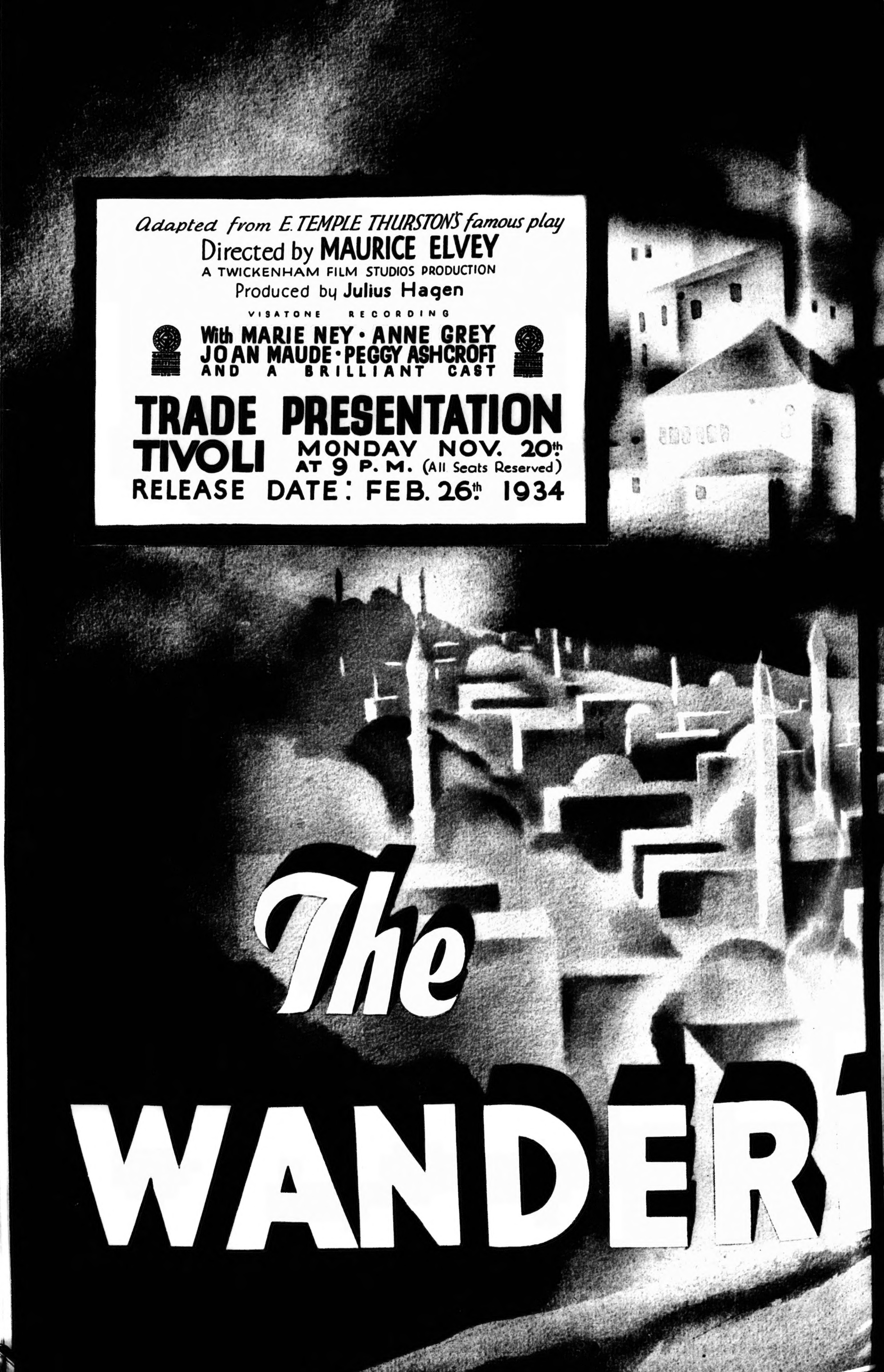

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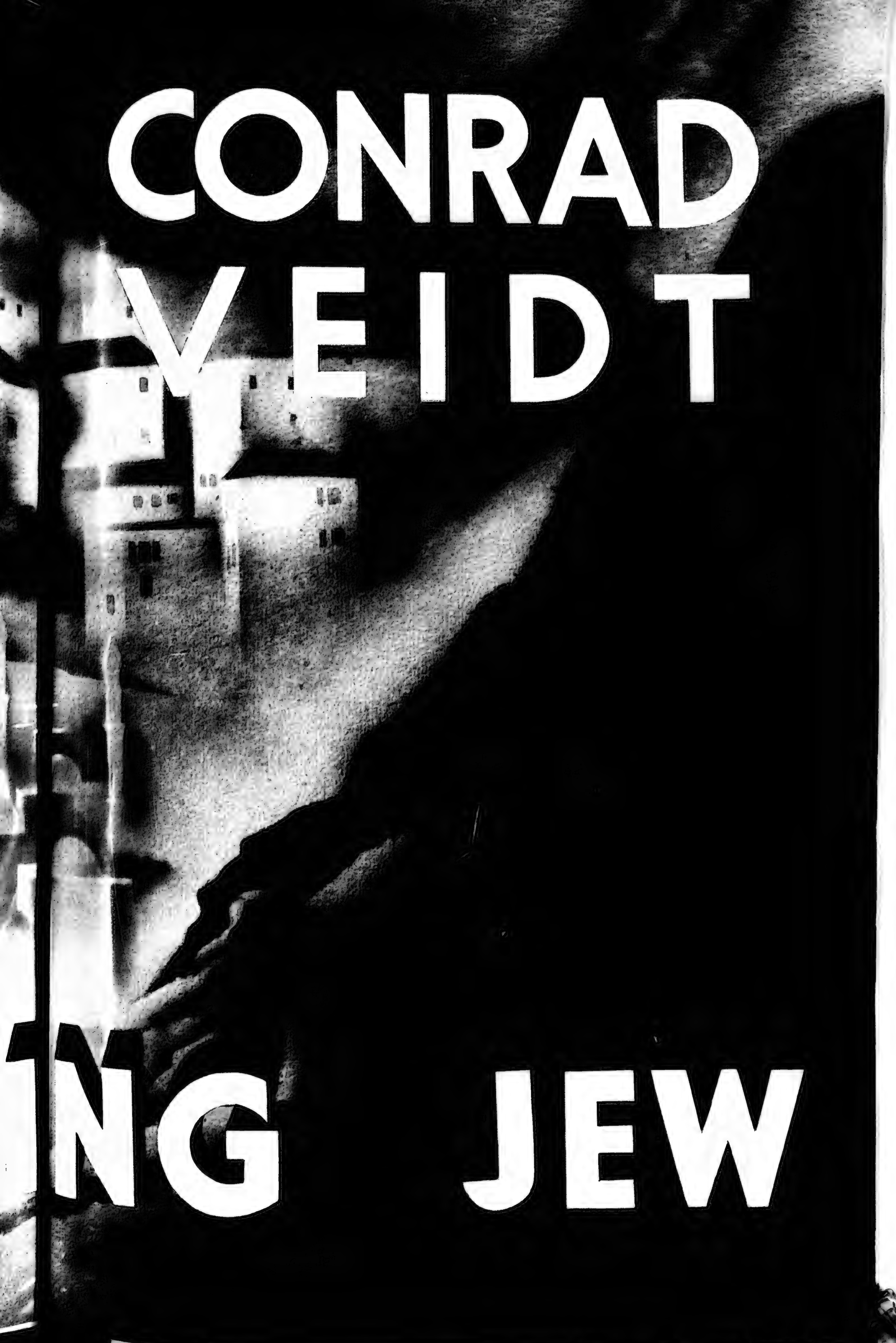
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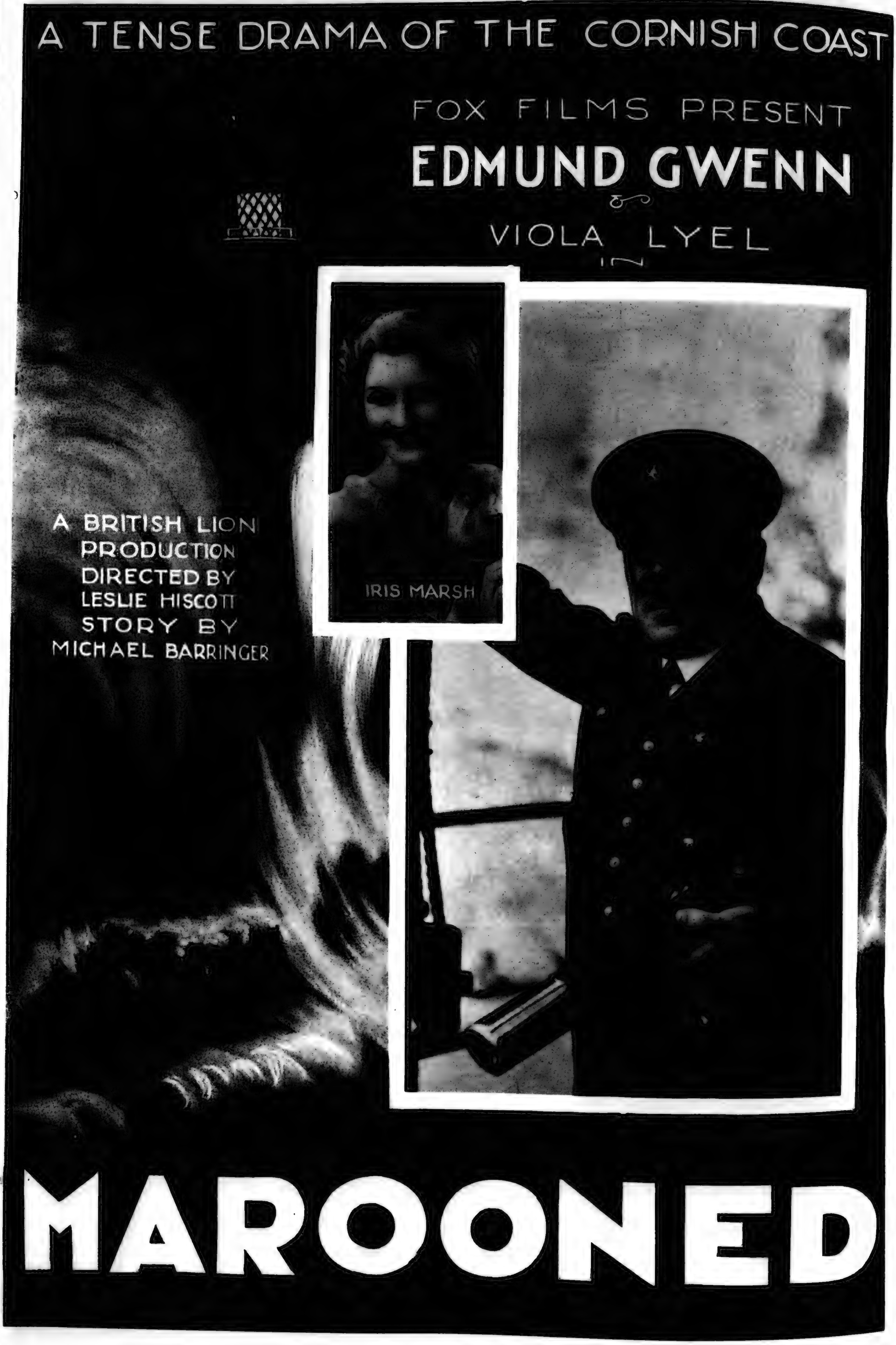
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&
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IN
IRIS MARSH
A BRITISH LION PRODUCTION
DIRECTED BY LESLIE HISCOTT
STORY BY MICHAEL BARRINGER
MAROONED

OVERBUILDING PROTEST BY SUSSEX

LEGISLATION DEMAND

Two Views of Pre-releases

THE Sussex Branch of the C.E.A. is making vigorous protests against what it considers to be the grave menace of overbuilding in the Industry. As indicated in the *Kine.* last week, it was decided at the monthly Branch meeting, on November 7, to invoke the aid of General Council in obtaining legislation to control the building of additional kinemas in areas that have already reached saturation point.

W. T. Bradshaw, who made a vigorous protest against overbuilding

The "mad policy" of building additional kinemas here, there, and everywhere was condemned by the chairman (W. T. BRADSHAW), who declared that it was likely to have very serious effects on existing houses, "many of whom are not exactly existing to-day, but lingering."

C. A. MAGUIRE mentioned that a similar resolution had been before the local Entertainment Managers' Association, the view being held that this was a vital question that needed tackling right at the source.

A. DEARDEN: You mean that there should be some sort of control in the same way that the building of new licensed houses is controlled?

J. VAN KOERT said that the Government owes the Industry some form of legislative protection, especially having regard to the huge sums contributed by the kinemas in Entertainment Tax.

One way in which legislation could be made effective, he suggested, would be to provide that any application for a new licence coming before a local authority should, before being granted, be considered by the local C.E.A.

If there was an objection, the application could then be submitted to an Arbitration Committee—an absolutely impartial body—who would fully weigh the pros and cons of the matter before making a recommendation to the local authority.

"Some such system worked throughout the country would be very beneficial," said MR. VAN KOERT. "We should at any rate have some say in regard to the possibilities of opposition in areas that we have built up from the point of view of entertainment amenities.

"There must be a limit to these things, and if something isn't done you will have every Tom, Dick and Harry—anybody who happens to be sufficiently glib of tongue to persuade people with money to put money up—running up kinemas all over the country!"

THE CHAIRMAN: I think it is most important. We must take some definite action to put a stop to this continued building of new kinemas in districts already well provided for.

MR. DEARDEN observed that the reply to any such move would be that the kinemas were seeking to make a bar to progress.

THE CHAIRMAN said that local authorities were unable to refuse a new licence if the whole of the by-laws and regulations in force are satisfactorily complied with; but at the same time he thought that the branches should make their opinions felt as strongly as possible. "In Brighton," he said, "we are going to be absolutely overloaded with kinemas before long."

On the proposition of MR. MAGUIRE, a resolution was unanimously passed, asking the General Council to take steps to secure legislation; and, on the suggestion of HAROLD B. MILLAR, it was further decided to send a letter of protest to the Watch Committee regarding the granting of further licences in Brighton.

A Dilemma

The pre-release discussion was interesting from the fact that a sharp conflict of opinion was revealed as to whether seaside towns want, or do not want, pre-releases.

HERBERT SHANLY (branch delegate) said that the division of opinion among the General Council according to the districts they represented had led to the shelving of the previous Sussex resolution asking for the whole matter to be thoroughly gone into.

"As far as I am concerned, I say quite frankly that I want pre-releases," said MR. SHANLY, who has seaside kinema interests. "If this branch can suggest any solution that I can put up as a concrete proposal to the General Council, they will be pleased to consider it."

HARRY BOLTON (Bexhill): I can! This is—as I have said before—my pet aversion; and I was very disappointed that the General Council didn't go into the matter. I still think that this branch should push for the provision of a definite release date for each film—that is the solution.

It is all bunkum that we want pre-releases in summer; we want good pictures, and if a man doesn't know how to put good pictures into his programmes in summer, then he should hand over the booking to someone else!

MR. BOLTON said it was nothing less than a joke that a first-run hall should be advertising a film for the following week that was not due to be Trade shown until the day after the C.E.A. branch meeting.

The point was then raised as to whether a film could be booked before it had been Trade shown, whereupon the CHAIRMAN remarked: This is evidently a pre-pre-release!

MR. SHANLY: I should like to ask Mr. Bolton if he has got a solution for *normal* pre-releases.

MR. BOLTON stuck to his argument that there should be one release date, and one release date only, for each particular film—but he agreed to except London.

PERCY LUNCH said that every exhibitor hoped to get a film as near to London showing as possible, for the longer he had to wait the greater was the loss in the advertising value of that picture.

MR. BOLTON: If that film is not pre-released, its value is still as new.

MR. LUNCH: Its value is not so much to the box-office.

MR. BOLTON said that one way of getting over the difficulty would be to have a London release date, and a definite seaside release date—say, a fortnight after London.

HERBERT SHANLY: Then you would have the difficulty of the renters not having sufficient copies.

Some Examples

J. VAN KOERT said that one of his Haywards Heath patrons recently told him that he saw "The Sign of the Cross" in the West of England before it had even been released first-run in a big town like Brighton. MR. VAN KOERT added that when he was in Devon in the summer he found films being shown at the smaller halls that were not due to be released in some cases until November and December.

C. A. MAGUIRE made the suggestion that the release date of London should operate for the South of England; that of York for Northern England; and that of Glasgow for Scotland.

MR. SHANLY said he was certain that it would be uneconomic for the renters to have copies available for all their customers on a certain date.

MR. BOLTON: Four or five years ago there were no such things as pre-releases. How did they arrange about it then?

PERCY LUNCH: There were not then in the provinces super-kinemas such as we have now, bigger than some of the kinemas in London.

J. VAN KOERT: If they got the increased business they could afford to have increased copies.

MR. LUNCH maintained that the position a few years back was not comparable with the position to-day, owing to the much fiercer competition, not only between first-run halls, but between second- and even third-run halls.

A Benefit

HAROLD B. MILLAR expressed the opinion that it was not in the best interests of seaside places to "kick" about pre-releases, which he personally considered a benefit.

MR. BOLTON: I think it is a benefit to some of you, but not to the majority.

MR. MILLAR: You can get your third-run pre-release.

MR. BOLTON: Yes, and you can get a third-run ordinarily.

MR. MILLAR: Personally, I think a third-run pre-release is as good as a first run.

After further discussion, HARRY BOLTON proposed, and J. VAN KOERT seconded, a resolution urging the General Council to take steps to arrange for a definite release date to be fixed for each film apart from London.

The resolution was easily out-voted, whereupon MR. BOLTON smilingly observed: "I'm not licked yet."

North-Western Summer Outing

At the meeting of the North-Western C.E.A. B. MILLER reported that at a meeting of the North Staffordshire branch it was unanimously decided to invite the North-Western branch to meet them at a summer outing and to play a cricket match for a cup which had been presented to the North Staffs branch. There would also be a golf competition.

North Staffs would like to have an early reply to the invitation, because if the North-Western branch could not accept, they desired to make arrangements with another branch. It was hoped these inter-branch fixtures would become annual events.

It was agreed that the subject be put on the agenda for the next meeting.

The Report of the North Western C.E.A. Meeting is continued on page 44

P.C.T. CONST. PROFITS

Credit Balance for B.T.P.

DIRECTORS AND A.S.F.I. HOLDINGS

LITTLE variation is shown in the accounts of P.C.T. Construction Company for the year to September 30 last. The profit for the period amounts to £100,764, compared with £100,282 for the previous year. With the amount brought forward there is an available sum of £105,527, against £104,266. After payment of the Preference dividend the balance amounts to £19,602, in comparison with £18,341. Of this amount the Directors recommend that £6,000 be written off from expenses of Preference share issues against £5,000 last time. The Ordinary dividend is repeated at 4 per cent., after which there is a balance of £5,025 to go forward, against £4,763 brought in.

P.C.T. Construction Company, of course, is controlled by Provincial Cinematograph Theatres, Ltd., and its funds are employed in financing the controlling company and its associated companies. Its assets consist principally of advances to the controlling company, and it also holds £150,000 6½ per cent. Debentures of Leeds Picture Play house, Ltd.; £68,000 7½ per cent. Debentures of Regent (Stamford Hill), Ltd., and 21,300 shares of 10s. each in Rivoli Cinemas, Ltd.

The accounts state that the net profit of P.C.T., Ltd. (before providing for depreciation) for the financial year ended January 31 last amounted to £508,648, which was sufficient to cover the dividend on the 7 per cent. Cumulative Guaranteed Preference shares of the Construction Company nearly six times over. Provincial Cinematograph Theatres has unconditionally guaranteed the Construction Company's Preference dividend.

The main changes in the company's balance sheet are an increase in cash from £1,964 to £12,190, and in a reduction in expenses of Preference share issues from £48,000 to £43,000.

The annual meeting of this company will be held on Friday, November 17, at Film House, Wardour Street, W.C., at 12 o'clock noon.

British Talking Pictures

A profit of £2,265 was secured by British Talking Pictures, Ltd., for the year to March 31 last, compared with a loss of £31,686 for the previous year. After various adjustments, a credit balance of £4,069 is available, and this has been applied in reducing to £228,094 the accumulated debit on profit-and-loss account.

"In previous reports," state the directors, "reference was made to the difficult conditions under which the business had been carried on, and such conditions had continued."

It has been found necessary to make a further reserve in respect of the debts outstanding at March 31, 1932, amounting to £5,823, but this amount is more than offset by crediting sums previously written off amounting to £7,627.

Investments Overvalued

The company's shareholding in Associated Sound Film Industries, Ltd., stands in the balance-sheet at the same figure as last year (£320,833), which, in the opinion of the directors, is considerably in excess of its present value. In this connection a sum of £6,667 has been received since the close of the accounts in reduction of the A.S.F.I. mortgage of £53,333, and £5,000 has been paid in reduction of the loan secured thereon.

During the year the creditors, under the scheme of arrangement, were paid a further instalment of 6d. in the £ compared with 1s. in the £ last time. Certain powers in regard to the management of the business continue to be exercised by the trustees to the debenture holders, owing to the fact that the instalments due under the scheme are in arrears.

The fourth annual meeting of the company will be held at Winchester House, Old Broad Street, London, on Wednesday, 22nd, at 11.30 a.m.

London and Southern Accounts Adopted

The adjourned annual general meeting of London and Southern Super Cinemas took place at the Bloomsbury Cinema, when the accounts were adopted.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	4/-	4/-	—
" " 7½% Pref.	16/-	16/3	+-/3
A.P.P.H. Ord.	24/9	25/3	+-/6
Assoc. Brit. Pict. 5/- Ord. ...	4/-	4/-	—
" " 6% Pref. ...	15/6	15/9	+-/3
Assoc. Talk. Pic. Ord. 5/- ...	-/4½*	-/4½*	—
Baird Televis. 10% Prefd. Ord. 5/-	1/4½	1/3	—/1½
Baird Televis. Defd. Ord. 5/-...	1/6	1/4½	—/1½
Blackpool Tower Ord. £1 ...	65/-	65/-	—
Brit. & Dom. Defd. 1/-... ...	-/3	-/3	—
" " Prefd. Ord. ...	4/1½	4/9	+-/7½
" In. Films (Props.) 10/- Ord.	-/3	-/9	+-/6
" Lion Pref. Ord.	1/9	1/9	—
" " Def. 4d.	-/1½	-/3	+-/1½
Gains. Pic. Ord. 10/- pd. ...	11/-	11/-	—
Gaumont-British Ord. 10/- ...	15/9	15/9	—
" " "A" Ord. ...	7/3	7/3	—
" " 5½% 1st Pref. ...	19/10½	20/1½	+-/3
" " 4½% New Debs.	£97	£97½	+2/6
General Thea. Pref.	11/6	11/-	—/6
" " 6½% 1st Mort. Deb.	£94½	£95	+5/-
Ldn & South Super Cin. 2/-Ord.	-/3	-/3	—
Mdme Tussauds 1/- Def. ...	2/10½	2/7½	—/3
" £1 Pref. Ord.	27/3	27/6	+-/3
" " 5% 1st Mort. Deb. (Conv.)	£99½	£99½	—
Moss' Empires £1 Ord. ...	11/10½	11/10½	—
" " £1 Cum. Pref. ...	10/7½	11/3	+-/7½
" " 6% Deb.... ...	£100	£100	—
" " 4% Perp. Deb....	£67½	£67½	—
P.C.T. Ord. 10/-	20/-	20/-	—
" 7½% Ptg. Pf. Ord. ...	24/6	24/9	+-/3
" Cum "A" Pref. £1 ...	26/10½	26/10½	—
" "B"	26/-	26/-\	—
" Const. 7% Pref. ...	23/3	23/3	—
Stoll P.T. Corp.	3/3	3/3	—
United P. Thea. 10% Pref.Ord.	-/3	-/3	—
" " 7% 1st Mort.Deb.	£53½	£53½	—

£1 Shares unless otherwise stated. *Nominal.

The directors' report presented at the meeting on August 8 showed a profit of £12,486 for the year ended April 30, which, with £6,530 brought in and the deduction of £5,395 for income-tax, £2,888 for reserve and £240 for managing director's commission, left the sum of £10,493, which it was recommended should be carried forward. It was pointed out that owing to the considerable capital expenditure that had been made in bringing up to date the kinemas owned by or associated with the company, it was necessary to conserve the resources.

No dividend was recommended.

On the proposal of F. S. Hooker (chairman), seconded by H. Pinder Brown, Colonel H. W. Burton was re-elected a director, and the appointment of G. Leslie Wates, who had joined the board since August 8 last, was unanimously confirmed. The auditors were reappointed.

Alhambra Accounts

A net loss of £43,076 compared with a net loss of £44,577 is disclosed in the report of Alhambra, Ltd., for the year ended December 31, 1932. The latest loss is arrived at after charging appropriations to debenture sinking fund of £6,641 and after allowing for taxation. Actually the amount at the credit of profit and loss account, inclusive of the balance brought forward, is £2,286, which the directors recommend to be carried forward.

It is also stated that a contract has been entered into for the sale of the theatre and Charing Cross House, and that the consideration to be received by the Alhambra Company on completion of such sale will be sufficient to pay the balance of principal remaining owing in respect of the 6½ per cent. debenture stock and all interest thereon, also all creditors of the company, and then to leave a substantial surplus.

On this subject a further communication is to be made to the shareholders in due course. The company has an issued capital in £1 shares of £79,506. No payment has been made on these shares since 1930, when the dividend was 15 per cent.

The company is controlled by Stoll Theatres Corporation, Ltd., and Sir Oswald Stoll is the chairman and managing director.

Loew's Inc. Stock

The American film industry is gradually extricating itself from the muddle in which it became involved during the great Wall Street slump.

The famous block of 660,000 shares in Loew's Inc. with which William Fox obtained voting control of Loew's in 1929 is now about to change hands again. Loew's Inc. stock now stand at about 28½ dollars, compared with 125 dollars when William Fox bought them. The present sale is being made at the instance of the Chemical Bank and Trust Co., which intends to make an offer on November 27.

Montrose Dividend

While declaring a dividend of 5 per cent. on the ordinary shares of the Angus Playhouse, Ltd., Montrose, the dividend has been passed on the deferred shares.

This is the first year's working, and at the annual meeting Dr. T. H. W. Alexander stated that the profit and loss account showed a profit of £970. The theatre had cost £18,000.

A. B. C. Dealings Continue

Dealings are still taking place in A. B. C. issues, although there is now a considerable amount of activity in the new shares of the amalgamated concern, Associated British Picture Corporation. A certain percentage of shareholders in A. B. C. have yet failed to accept the recent offer, and quotations for the shares are still listed. Both the Ordinary and the Preference were firm during the past week. A. B. P. C. Preference shares were in demand, and these showed an appreciation of 3d., at 15s. 9d. The Ordinary were unchanged.

The tone of the kinema share market generally was cheerful, and among the prominent features were included B. and D. Preferred at 4s. 9d., showing a rise of 7½d., and British Instructional Films at 9d., a rise of 6d. The improvement in the former issue was due to the brighter prospects following the chairman's proposals for a reorganisation of the concern.

Gaumont-British issues attracted the attention of buyers, particularly the Debentures and the 1st Preference. General Theatres Preference, however, were lower at 11s., although the Debentures were bought.

Few movements were recorded in the list of P. C. T. issues as well as Madame Tussauds. The Preference shares of Moss Empires rose 7½d., to 11s. 3d., but in this group activity was small. Both issues of Baird Television were 1½d. lower, giving the Preferred a present value of 1s. 3d., and the Deferred 1s. 4½d.

Eastman Kodak Co., Ltd., announce the regular dividend of 0.75 dollars per share on the common stock. This dividend is payable on January 2 to holders on record on December 5.

NEW PRIVATE COMPANIES

Consolidated Film Studios, Ltd. — Registered November 6 with a nominal capital of £55,000 in 30,000 7 per cent. preference shares of £1 and 100,000 ordinary shares of 5s. each. The objects are to acquire land at Station Road, Elstree, together with a film studio and buildings erected thereon, to carry on the said studio and the business of kinematograph and other theatre and music-hall proprietors and managers, etc. Secretary (pro tem.): G. A. Wood. Solicitors: Bevan and Co., 12, Broad Court, Bow Street, W.C.2. The registered office is 56, Whitcomb Street, W.C.2.

G-B Instructional, Ltd.—Registered November 6 with a nominal capital of £2,000 in £1 shares. Kinema film producers and distributors, etc. Solicitors: M. A. Jacobs and Son, 73-4, Jermyn Street, St. James's, S.W.1.

Commodore Cinema (Orpington), Ltd.—Registered November 4. Capital, £20,000 in £1 shares. The directors are:—Albert Spencer-May (permanent), Alice H. Spencer-May and Arthur Spencer-May, all of 10, Stanley Road, Orpington, Kent. Registered office: The Commodore Theatre, 233, High Street, Orpington, Kent.

Sabrina Cinema Co., Ltd.—Registered November 7. Capital, £6,000 in £1 shares. To acquire freehold premises in High Street, Tewkesbury, Gloucester, to enter into an agreement with Harry E. Weight, and to carry on the business of kinematograph theatres. The subscribers are:—Harry E. Weight, 35, Plymouth Road, Penarth, Glam., kinema proprietor; Joseph L. Walters, 8, Dumfries Place, Cardiff, solicitor. Secretary (pro tem.): M. Roberts. Solicitors: Phoenix, Levenson and Walters, 8-9, Dumfries Place, Cardiff. Registered office: 35, Plymouth Road, Penarth.

Oxford Productions, Ltd.—Registered November 8. Capital, £500 in £1 shares. Objects: To carry on business as theatre, music-hall and kinema proprietors and managers, etc. The first directors (to number not less than two nor more than five) are:—Mrs. Theodosia M. Holme, Sussex Lodge, Champion Hill, S.E.5, actress; Anthony L. S. Holme, 12, Woodstock Road, Oxford, theatrical manager; Richard H. Glyn, Gaunt's House, Wimborne, Dorset; Edward Wilkinson, 12, Woodstock Road, Oxford, theatrical manager. Solicitor: R. B. Cole, 131, High Street, Oxford. Registered office: 12, Woodstock Road Oxford.

Names in the News

Mayor Hewitson of Smethwick—Sheffield Exhibitor Becomes Boniface—Regent Circuit Changes—Boxers and Exhibitors

A RECORD OF MEN AND MOVEMENTS

THE whole Trade will join in congratulating Coun. **Edward Hewitson**, chief of the Hewitson circuit, on his appointment as Mayor of the Borough of Smethwick. Born in Middlesbrough, Mr. Hewitson came to Smethwick 36 years ago and took over management of the Theatre Royal in Rolfe Street, a position he held until 1911. In the following year he became associated with the kinema Industry in which he now occupies such a prominent position, being in turn chairman of the Birmingham and Midland branch of the C.E.A. and president of the National Association.

Mr. Hewitson entered the Town Council as a representative of Spon Lane Ward in 1923 and though his services were not continuous he has played an active part in municipal affairs. He is chairman of the Finance Committee and of the Secondary School Governors. He is prominently associated with social and philanthropic undertakings in the Midlands, being a zealous worker on behalf of the Birmingham and Midland Cine Trades Benevolent Fund, and is also president of the Smethwick Unionist Association.

On Friday evening last employees of all the houses on the Hewitson circuit met in the café of the Windsor Theatre, when V. Hill, manager of the Windsor, asked Mr. and Mrs. Hewitson to accept the gift of a silver salver as a token of esteem from the whole of the staffs to commemorate Mr. Hewitson's appointment as Mayor of the Borough. O. T. Haines (senior manager), in charge of the Majestic, who presided, said Mr. Hewitson's appointment to the Mayoralty had brought honour not only to Coun. and Mrs. Hewitson, but to the employees as well, as all were really a happy family. Vernon Hill tendered the good wishes of the Windsor staff as also did A. Windsor Stevenson for the Princes Hall, and W. Spencer on behalf of the Empire Theatre.

Acknowledging the gift, Coun. Hewitson addressed them "as the rest of the family," declaring that his municipal duties could not have been carried out without loyal service from all who served him and the firm. This had always been given willingly and generously by all. He realised how onerous his duties as Mayor would be but felt sure they would continue to render him loyal service. He felt sure he could rest assured that in his absence on civic work he need not worry about what was going on at the halls.

Sheffield Exhibitor's Double

The Sheffield Trade will be the poorer by the loss of **C. W. Ramsay**, of the Oxford P.H., who is to become "mine-host" of the Sitwell Arms Hotel, Whiston, near Rotherham. He has been a director and manager of the Oxford ever since it was built—more years ago than I care to remember—and he is one of the most popular members of the Industry in the district, where, before entering the film business, he managed the Alexandra Theatre for a long period.

How widespread is the esteem with which "Chris" is regarded was evidenced by the shower of congratulations he received last week when he was married to Mrs. Edith Middleton. The *Kine.* joins in these expressions that good luck may attend him in both his new spheres.

Mr. and Mrs. Ramsay have been the recipients of a large number of presents from Trade friends in all sections of the Industry. These include gifts from the directors of Heeley and Amalgamated Cinemas, Ltd., managers of kinemas controlled by that circuit, and an electric clock from the staff of the Unity Picture House. The honeymoon is being spent in London.

Mr. Ramsay is succeeded by **Jack Harrison**, who has done good work as assistant manager at the Regal, Rawmarsh, another theatre controlled by Heeley and Amalgamated Theatres, Ltd. He has been at the Regal since it opened two years ago and was previously at Cinema and Electrics, Ltd., Rotherham, so that he is by no means a stranger to his new territory.

Birmingham Resignation

Another stalwart of the Industry who is breaking fresh ground is **William Welsh**, who for some considerable time has been in charge of the Palace, Summer Hill, Birmingham. Mr. Welsh has resigned his appointment with the Regent Circuit and is returning to Glasgow to take up business on his own account. Prior to coming to Birmingham he was engaged in the entertainment profession in Scotland, where he is well known both on the renting and exhibiting sides of the Industry. He leaves with the best wishes of a wide circle of Midland friends for his success in his new venture. He is succeeded by **J. C. Christie**, manager of the Trocadero, Tankerton, Kent.

Regent Circuit Reshuffle

The appointment of **Thomas J. Brunt** as manager of the Commodore, Southsea, has caused a general post among the Midland theatres of the Regent Circuit. For two years Mr. Brunt has been controlling the Alhambra, Birmingham. Previously, he had a wide experience at London, Preston, Manchester and Dublin theatres, and being a Southerner, he is naturally delighted to receive an appointment in Southsea. Edward G. Burns, who was formerly at the Grand, Clapham Junction, and the Camberwell Empire, before going to the Commodore three years ago, is returning to take over the management of the London super.

Aussie for Birmingham

The new manager at the Alhambra is **B. J. Higham**, formerly of the Elite, Bordesley Green, Birmingham. Mr. Higham hails from Australia, where he gained his extensive experience of the business. More recently he has been assistant at the Bordesley Palace. His assistant is A. J. Reade, formerly at the Rialto, Wednesbury. R. McRea, who has been assistant manager of the Astoria, Aston Cross, succeeds Mr. Reade.

E. Tyne Chapman, manager of the Picture House, Erdington, who has been appointed manager of the Elite Theatre, Bordesley Green, was formerly engaged in management in the London area.

The accessory side has contributed the new manager of the Picture House, Erdington, for **G. Whiting** was widely known in the Midland Area, as manager of the Birmingham branch of J. Frank Brockliss.

From Overseas

J. J. Crow, who has been appointed to the management of the Astoria, Aston Cross, Birmingham, where he succeeds A. Cussons, was previously assistant manager of the Palace Theatre, Bordesley, Birmingham, and had held a similar position at the Adelphi Theatre, Hay Mills, Birmingham. Prior to joining A.B.C., Mr. Crow had considerable experience in the entertainment profession abroad.

I understand that **A. Silverton Miles**, manager of the Majestic, Mitcham, has relinquished his appointment and is now open for engagement. A keen exploiteer and good disciplinarian, Mr. Miles has had managerial experience, both in London and the provinces, having been for a period with the Gaumont-British organisation in the Potteries, London and Birmingham. Anyone wishing to get in touch with Mr. Miles will find him at 4, Graham Road, Mitcham.

Bert Thorne, until recently with Gaumont's in Birmingham, has joined the staff of Columbia Pictures, Ltd., to cover the Potteries and the Black Country. He succeeds J. McDonald, whose resignation was announced last week.

The Ancoats Picturedrome, one of Manchester's earliest kinemas, which has been closed down for a considerable time, has reopened. **Jimmy Reay**, who has been in the Trade since pre-war days, is in managerial control.

Percy Morgan, formerly manager of the Atlas, Bolton, has taken charge of the Palace, Rochdale.

Rotherham Presentation

Before **C. Stuart Burgon** left the Empire, Rotherham, to take charge of the Prince of Wales, Liverpool, another A.B.C. theatre, he was presented with a travelling dressing-case by the staff. Harland Perry, chief operator and electrician, who made the presentation, wished Mr. Burgon every success in his new sphere. Acknowledging the gift, Mr. Burgon alluded to the happy relationship which had always existed between the staff and himself.

Opening-Day Accident

It was a spot of bad luck for **John Boyle** to slip and fracture a leg on the day of the opening of the New Empire Theatre, Ashton-under-Lyne. He was carried to the rear of the stage and was conveyed to the district infirmary in an ambulance. Unfortunate though the incident was, Mr. Boyle's arrangements ensured the success of the opening show.

Cardiff Appointment

An admirable record as a showman is possessed by **F. Gordon Mason**, who has been appointed manager of the Queens, A.B.C.'s Cardiff super, in succession to **J. Leo Rippin**, who takes over the Embassy, Bristol, on November 20. Mr. Mason first became associated with the Trade at Cambridge over 14 years ago, and he has proved himself an alive and energetic exhibitor who has a keen eye to the publicity potentialities of his programme. He has been in charge of kinemas at York, Birmingham, Nottingham, Weston-super-Mare and Manchester, where he managed the A.B.C. house, the Rialto.

A reversion to a former Stoll policy results in **George A. Higgs**, manager of the Bristol Hippodrome, becoming district manager for the Stoll theatres in the city. This will give Mr. Higgs supervision of the Stoll Picture House at Bedminster, as well as the Hippodrome. The management of the Hippodrome has always carried with it the district managership, but when the house went over to talkies the question of the position was left in abeyance for the time being. This appointment will not affect the management of the Bedminster house, where W. Collings will still remain in control.

Boxers in Pictures

The British boxer is reappearing in our studios after a long absence. It must be six years since B.I.P. did "The Ring." The First National picture, "The Bermondsey Kid," introduces famous boxers such as Len Harvey in support of Esmond Knight, who appears in a story of the ring written by Bill Evans, the boxing expert of the *Star*.

And at Twickenham, a sequence of "Mannequin" demanded the presence last week of many famous boxers as referees, seconds and timekeepers. Pat Mancini, George Spence, Ben Foord and Jack Bloomfield were among those whom George Cooper was directing.

The "pug" is not largely represented on the exhibiting side, although I recollect that Jimmy Wilde used to be interested in one or two South Wales halls. Pat O'Keefe, a former middleweight champion, has been assistant manager of the Olympia, Shoreditch, for a good number of years, and I think it was Phil Hyams who formerly had Gunner Moir, as assistant manager, at the Canterbury in the pre-G.-B. days.

After having been attached to the Manchester branch of Butcher's Film Service for the past 18 months, **G. W. Brocklehurst** has now been appointed Manchester branch manager, to succeed **Stanley W. Pink**, who has resigned to join Fox Film Company, Liverpool.

Bro. Ernest C. Rogers, well known in the Trade as the general manager of Poole's Theatres, Ltd., and associated enterprises was installed as Worshipful Master of the Royal Lebanon Lodge 493 on Tuesday last week in the presence of a large and distinguished gathering of Freemasons.

The installation was performed by Wor. Bro. J. W. Embling, who is Bro. Rogers' father-in-law. Bro. Jack Poole travelled specially from Scotland to do honour to his employee of 26 years' standing, and spoke in glowing terms of him at the subsequent banquet.

W. G. Thompson, who has been traveller for P.D.C. in the Lancashire area, has vacated the position. He was formerly with the now defunct F.B.O. in Manchester, and afterwards was manager for a number of independent renting concerns.

MONITOR.

Mott Cowan, Liverpool manager of G.-B. Dist., shows Gordon Richards the Gaumont newsreel of his record race; on the right is Steve Donoghue. (Story on page 46)

PIONEER KINEMA DAYS RECALLED

WHEN WEISKER BROS. WERE 'KINEMATOGRAPHOLOGISTS'

MEMORIES of those old far-off but not unhappy days when exhibitors bought films on the "open market" are revived by a souvenir (which has been handed to us) of the "first annual picnic of the staff of Weisker Bros., kinematographologists," on Sunday, July 18, 1909.

In it there are a number of photographs of members of the Trade, who are well known even to-day. How they would laugh if they could see themselves in their broad-ribboned straw hats or Charlie Chaplin bowlers, choker collars and high-fitting waistcoats!

This souvenir, "The World in Motion Entertainment," states:—

> Weisker Brothers—Fred and Leo—are made of the stuff that has pioneered the world's inventions through all ages. Seven years ago they commenced in business as manufacturers of films and exhibitors with one operator; now they run nearly 50 bioscope shows of their own in all parts of the country, and employ 42 men in the different branches of their manufactory.

Here is another extract: "The comic picture is a necessity, for it instils a liking for the entertainment in the minds of children, followed by the mind improvement of the educational and instructive series." And: "The historian of the future will call down blessings on the heads of the kinematograph film manufacturers for enabling him to write from personal observation on matters that had actually taken place centuries before."

Of Arthur Russell, who was for many years manager for Weisker Bros. and subsequently on the sales staff of J-M-G and M-G-M, it is stated: "Under his careful rule, the Carbonora Photographic Department and the World in Motion Entertainments Co. are going ahead and prospering exceedingly."

Arthur Richards was the chief operator and travelling representative: "The Electric Palace of the Elliotts and Savonas, the most gorgeous ever placed on any stage, is his work."

◆

LANCS. CIRCUIT MANAGER

BURNLEY MAN'S PROMOTION

One of the best-known of northern kinema chiefs, **E. (Ted) Marshall** has been appointed general manager of Lancashire Entertainments, Ltd., in succession to the late "Bert" Taylor, who died recently. The circuit includes the Star and Pavilion kinemas, Ashton-under-Lyne, Empire and Regent, Eccles, and Majestic, Patricroft.

Mr. Marshall will make his headquarters at the Regent, Eccles. He is a native of Burnley, where he established one of the first picture theatres. Later he transferred his interests to the Midlands, where for a number of years he controlled a circuit. For the past few years he has been again in Burnley, where for some time he has been managing the Savoy, which he left last Saturday for his new post.

Incidents from the latest Fox film THE WORST WOMAN IN PARIS featuring Adolphe Menjou and Benita Hume

A *Paramount Picture* that will bring GOLDEN HARVEST to your Box-office!

"Golden Harvest" is first rate entertainment.
NEWS OF THE WORLD

An intensely entertaining film . . . well worth seeing.
SUNDAY DISPATCH

It is an admirable picture, excellent in idea and in treatment.
MORNING POST

Very good emotional drama.
SUNDAY PICTORIAL

Decidedly worth seeing.
SUNDAY REFEREE

A film of high standing.
DAILY TELEGRAPH

GOLDEN HARVEST

WITH

RICHARD ARLEN · CHESTER MORRIS
GENEVIEVE TOBIN ROSCO ATES JULIE HAYDON

Directed by Ralph Murphy A CHARLES R. ROGERS *Production*

AN APRIL (1934) RELEASE

PDC presents

"Notorious But NICE"

with

MARIAN MARSH
BETTY COMPSON
DONALD DILLAWAY
ROCHELLE HUDSON
J. CARROL NAISH
JOHN ST. POLIS
HENRY KOLKER

LONDON TRADE SHOW:

LONDON HIPPODROME, FRIDAY NEXT [NOV. 17th], at 3 p.m.
To be preceded by "HAMPSTEAD," an "Old and New London" Travelogue.

PDC

presents

MONTE BLUE
BARBARA KENT

EDDIE PHILLIPS :: WM. V. MONG
H. B. WALTHALL & DEWEY ROBINSON

in

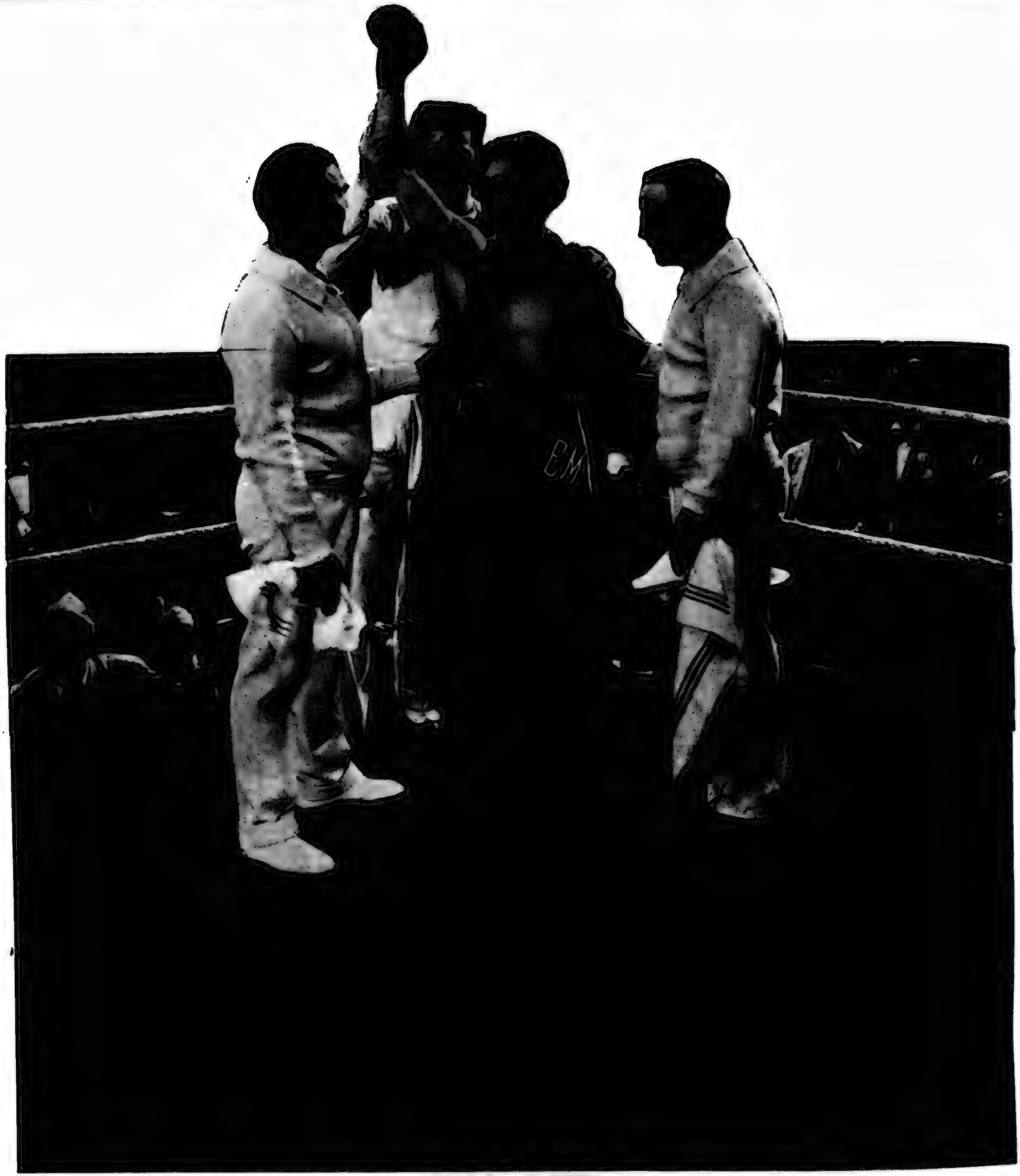
"HER *forgotten* PAST"

A WESLEY FORD PRODUCTION

LONDON TRADE SHOW

THE LONDON HIPPODROME
THURSDAY, NOVEMBER 16, at 3 p.m.
To be preceded by
"PICCADILLY," an "Old and New London" Travelogue

A BOXING WINNER FOR EVERY BOX OFFICE



"SAFE BOOKING FOR THE MASSES"
The Cinema

THE BERMONDSEY KID

"RING FAN
WILL GET
THEIR MONE 'S
WORTH"
The Daily F n
Renter

A Warner Bros. First National Production

(Made at the Teddington Studios)

with

ESMOND KNIGHT & PAT PATERSON

Based on an Original Story by BILL EVANS (Boxing Correspondent of "The Star")
Directed by RALPH DAWSON

Distributed by FIRST NATIONAL

New Films at a Glance

Title and Renter.	R.T and Certificate.	Stars.	Remarks.	Box Office Angle.
*Bermondsey Kid, The (First National)—British.	76 min. (A)	Esmond Knight, Pat Patterson, Ernest Sefton.	Straightforward boxing drama, with a good story, and convincing atmosphere. Bright performances by stars, entertaining side issues and realistic fights.	Good programme booking, particularly for industrial audiences. Should not be harmful to juveniles.
By Appointment Only (P.D.C.)—American.	68 min. (A)	Lew Cody, Sally O'Neill, Aileen Pringle.	Sentimental drama, clean, refreshing entertainment, delightfully characterised, and directed with understanding.	Good popular booking. Eminently suitable for juvenile audiences.
*Dick Turpin (G.-B.Dis.)—British.	78 min. (U)	Victor McLaglen, Jane Carr, Frank Vosper.	Refreshing and exhilarating drama of adventure based upon Harrison Ainsworth's story, "Rookwood." Atmosphere delightfully English and picturesque, sentiments refreshing, and central character played with gay bravado by Victor McLaglen.	Wholesome entertainment particularly suited for the family, with box office title and star.
Football Coach, The (First National)—American.	76 min. (A)	Dick Powell, Ann Dvorak, Pat O'Brien.	Football drama with good character drawing and love interest. Essentially American in theme and plot.	Average sporting dramatic offer. Harmless, but not specially attractive to children.
Footlight Parade (Warner)—American.	100 min. (A)	James Cagney, Joan Blundell, Ruby Keeler.	Hollywood leg show, a trifle conventional in story values, but magnificent in presentation and spectacle. Good characterisation, bright comedy, good tunes, and dance ensembles staggering in their ingenuity and magnitude.	Cast iron box office attraction. Safe for juveniles.
Havana Widows (First National)—American.	65 min. (A)	Joan Blondell, Glenda Farrell, Lyle Talbot.	Gold-digging comedy, with bright theme, and clever lines, put over with pep and sparkle by a capital team. Very good presentation.	Good comedy booking. Unlikely to appea to juveniles.
One Year Later (P.D.C.)—American.	70 min. (A)	Mary Brian, Russell Hopton, Donald Dillaway.	Strong marital drama, artificial in construction, but made arresting and entertaining by the power of the characterisation and the resourceful treatment.	Useful two-feature programme booking for the masses. Unsuitable for children.
Riot Squad (P.D.C.)—American.	60 min. (A)	Madge Bellamy Pat O'Malley, James Flavin.	Crime drama, with a conventional but vigorous plot, played against new backgrounds. Thrilling situations, good comedy, and adequate team work.	Safe entertainment for the masses. Hardly suitable for children.
Spies at Work (Wardour)—German.	75 min. (A)	Brigitte Helm, Carl Ludwig Diehl, E. v. Winterstein.	Popular spy melodrama, a German picture with superimposed titles. Story intriguing, acting good, and production work and atmosphere clever.	Good dramatic booking for specialised halls and others. Harmless for juveniles.
Tarzan the Fearless (Wardour)—American.	87 min. (—)	Buster Crabbe, Jacqueline Wells, Edward Woods.	Thrilling jungle melodrama, an artless but colourful adaptation of Edgar Rice Burroughs' popular story. Continuity rough, but atmosphere good, and star performance excellent.	Good entertainment for the masses and juveniles, with strong selling title.
Way to Love, The (Paramount)—American.	85 min. (A)	Maurice Chevalier, Ann Dvorak, Edward Everett Horton	Romantic drama, a simple refreshing combination of comedy, sentiment and song set in a colourful Parisian atmosphere. Versatile performance by star, and strong support.	Good light entertainment and strong star booking. Safe for juveniles.
*With Stanley in Africa (M-G-M)—British.	40 min. (U)	——	Commonplace African travelogue, a sketchy reconstruction of incidents in the life of the famous explorer. The idea of splitting the film into two parts, however, widens its market.	Moderate quota booking. Safe for children.

* A British Picture

REVIEWS FOR SHOWMEN

Footlight Parade

Warner. American (*A*). *Directed by Lloyd Bacon. Featuring James Cagney, Joan Blondell and Ruby Keeler.* 9,270 *feet. Released April* 16, 1933.

HERE is another Hollywood leg show, conventional backstage stuff presented in a new and lavish guise. The slight story quakes a little under the burden of the spectacle, and despite the sterling and consistent team work, the first half of the proceedings inclines towards tedium; there is too much repetition of dance rehearsals, but the concluding ensembles are truly terrific, and succeed in themselves in making the film sound money's worth.

Great stuff for the masses, with obvious box-office angles in the subject, title, and powerful cast.

Story.—Chester Kent, a high-pressure musical comedy producer, realises that his job is ended with the coming of talkies, and swiftly decides to break into the new racket. He joins Frazer and Gould, and with great initiative starts to produce elaborate song and dance prologues for kinemas.

His firm, who try to trick him out of his share of the profits, his blackmailing wife, a gold-digger, and a gentleman who steals his ideas, make his task difficult, but with the help of Nan, his efficient secretary, who secretly loves him, he survives all obstacles and presents three stupendous prologues which shatter the opposition, win him fame, and secure for his company a big contract.

Acting.—James Cagney is utterly tireless as Kent, draws excellent character, and displays amazing versatility by singing and dancing with all the easy skill of an expert. Joan Blondell is delightful as the hard-boiled but human Nan, Guy Kibbee and Arthur Hohl are clever as Frazer and Gould respectively, Ruby Keeler dances delightfully, and Dick Powell puts over the bright song numbers with the maximum effect. The support is particularly good.

Production.—The idea of making the talkie invasion an excuse for introducing lavish musical spectacle is neat and original, but whether the dance rehearsals and ensembles take place in a studio or backstage, the effect and impression are the same.

The early detail is obviously authentic, and good drama and bright comedy are dovetailed into the scenes of preparations for new shows, but the continual punctuation of the action with conventional leg stuff protracts the development.

However, just as monotony is in danger of setting in, the producer shrewdly turns his thoughts to spectacle, and it is here that the picture comes into its own, for the three prologues are brilliant and colourful.

As a musical spectacle the film can be awarded full marks, and should have no difficulty in passing the box-office a comfortable winner.

Settings and Photography.—The film production detail is decorated with many shrewd and pointed touches, the hordes of talented dancing girls are delightfully dressed and chosen with care, while the three prologues, a smart honeymoon skit, a high-speed Shanghai saloon number, and particularly a scintillating aquatic one, depicting a fountain of living beauty, have never been excelled for sheer magnificence and theatrical ingenuity.

Points of Appeal.—Bright tunes, beautiful girls, dazzling spectacle, brilliant ensembles, excellent team work by box-office cast, and amazing conception.

La Maternelle

Film Society. French (*A*). *Directed by Jean Benoit-Levy and Marie Epstein. Featuring Madeleine Renaud, Mady Paulin and Paulette Elambert.* 8,300 *feet. Release date not fixed.*

AN exceptionally human and dramatic insight into the maternal instinct and child psychology. There is a very well developed plot, strong drama, brilliant characterisation, and a wealth of humour connected with child life at home and at a kindergarten.

It is in no sense a "high-brow" contribution to the screen, but just a very human story, which should intrigue women more particularly.

Story.—Rose, an impoverished, well-educated widow, is forced to take a position as a maidservant at a council kindergarten. There she becomes immensely popular with the children and with the head maid, Mme. Paulin. She mothers Marie, a little girl, whose mother, a prostitute, had deserted her.

Later the school doctor takes an interest in her, and finally asks her to marry him. Marie, who had been watching the development of this affair, looked at it from the point of view that her mother's life had thrust upon her—the fear she would again be deserted. Wandering to the dockside, she throws herself in the river, but is rescued by the doctor, and Rose's instinct makes her realise that her new friends will never desert her.

Acting.—Madeleine Renaud is delicately sensitive as Rose and expresses the maternal instinct in a manner that is sincere and moving. A brilliant study of a middle-aged French maid is given by Mady Berry as Paulin, while Paulette Flambert is excellent and natural as Marie.

Alia Tissot supplies another well-drawn character as the head of the school, and Henri Debain is sincere as the doctor. All the children who appear in this picture appear natural and merit a word all to themselves.

Production.—Rarely has such clever child direction been seen on the screen. The school is a large one, and Benoit-Levy makes all of it convincing down to the minutest detail. His direction attempts no high-flown art form, but is simple and gains by that very simplicity.

Settings and Photography.—Extremely well set, with imaginative camera work of an excellent quality.

Points of Appeal.—Extremely strong child interest which cannot fail to appeal strongly to any audience.

Football Coach

F.N. American (*A*). *Directed by William Wellman. Featuring Dick Powell, Ann Dvorak and Pat O'Brien.* 6,904 *feet. Released April* 16, 1934.

FOOTBALL drama a hundred per cent. American and based on problems unknown to, and unlikely to arise in, this country.

Conscientious treatment, characterisation, and an intelligent love interest entitle the film to consideration from the average kinema patron.

Story.—The trustees of Calvert College stave off bankruptcy by engaging Gore, a coach, to form a professional football team out of the students. One, Sergeant, leaves the team because his scientific training is scotched in favour of the game, and his place is taken by Weaver, who is party to the coach's unscrupulous methods on the field.

Weaver, who has paid attentions to Gore's neglected wife, is also forced by Gore to leave the team. Both Weaver and Sergeant—the former for selfish interests, the latter for the college—take part in a successful contest against a rival team. Weaver, thinking to be rewarded by the favour of Gore's wife, finds she is permanently standing by her husband.

Acting.—Pat O'Brien easily carries the honours for a convincing portrait of the hustling, driving, and thoroughly unscrupulous coach. Ann Dvorak is sympathetic and sincere as the wife, while the two young footballers are ably played by Dick Powell and Lyle Talbot.

Production.—The story has little point, inasmuch as the fight of college trustees and students to keep out of the hands of professional footballers who are minus educational ideals is only half-waged. Just as inconclusive is Gore's wife's effort to keep her husband out of his self-seeking career. Characters are all interesting and well drawn, however, and the numerous football contests are handled as to intrigue the uninitiated. Love interest, too, is sensible.

Settings and Photography.—Interiors of the college are chiefly confined to dressing and examination rooms. With convincing exteriors of the field they are well shot and lighted.

Points of Appeal.—Character drawing attached to U.S. sporting drama. Some humour.

Tarzan the Fearless

Wardour. American (*no certificate*). *Directed by Robert F. Hill. Featuring Buster Crabbe, Jacqueline Wells and Edward Woods.* 7,800 *feet. Release date not fixed.*

JUNGLE melodrama, an exciting piece of colourful fiction adapted from an Edgar Rice Burroughs story. Continuity is not too good, but an excellent performance by Buster Crabbe, whose physique admirably fits the title-rôle, holds the film firmly together and enables the many animal thrills to register.

A popular love interest is introduced logically into the narrative, and the atmosphere is convincing. Good entertainment and good fun for the masses, with a strong selling title.

Story.—Mary Brooks and her fiancé, Bob, together with Jeff and Nick, penetrate the heart of the African jungle in the hope of locating Mary's father, who is studying the habits of a powerful tribe who have in their possession jewels of fabulous wealth. Mary is rescued from a crocodile pool by Tarzan, who leads her to her father, possessor of a map giving the position of the tribe. Nick and Jeff attempt to steal the map, and also plan to kill Tarzan, but fail in both efforts. They do, however, rob the tribe's idol and endanger the rest of the party, but Tarzan bravely saves the situation and they both come to an untimely end. Tarzan and Mary fall in love, and Bob gracefully retires.

Acting.—Buster Crabbe is magnificently equipped physically for the rôle of Tarzan, springs from tree to tree with amazing agility, and holds his own in contest with the jungle's fiercest denizens. His performance is great, but the support, unfortunately, is a little below standard.

Production.—The picture opens in an exciting manner with a scene showing Tarzan beating a lion in mortal combat, and the thrills follow in such rapid succession that little time is given to pause and analyse the story.

Serial-like sensation and action are the keynotes of the film's success, and its character is such that it should make a sure hit with popular and industrial publics.

Settings and Photography.—The jungle settings appear to be authentic, and the numerous conflicts with wild animals and hostile natives are presented with hair-raising realism.

Points of Appeal.—Box-office title, great performance by star, realistic thrills, and intriguing atmosphere.

Havana Widows

First National. American (*A*). *Directed by Ray Enright. Featuring Joan Blondell, Glenda Farrell and Lyle Talbot.* 5,681 *feet. Released March* 26, 1934.

GOLD-DIGGING comedy, conventional stuff given pep, sparkle and snap by the crispness of the presentation and the resourcefulness of the popular and attractive players, all of whom know their job and do it well. The presentation is smart, the dialogue is studded with wicked and laughable wisecracks, and the situations are neatly timed and turned. Good comedy bet anywhere.

Story.—Mae Knight and Sadie Appleby, two chorus girls, set off for Havana in search of adventure with money borrowed by a ruse from Herman Brody, a gangster's dumb bodyguard. They pose as widows, and become acquainted with Duffy, an inebriated and rather disreputable lawyer, and work hand in glove with him in the hope of getting money from Deacon Jones, a susceptible old married man.

Things do not work out according to plan, and lively complications develop when Mae falls in love with Deacon's stepson, Bob, and Herman arrives anxious for the return of his money, which he had secured by forging his boss's signature A final onslaught on Deacon, however, has unexpected but favourable results, and happiness eventually comes to all concerned.

Acting.—Joan Blondell and Glenda Farrell are the two gold-diggers, and both run true to their best and irresistible form. Guy Kibbee is immense as Deacon Jones, Allen Jenkins has never been better as the dumb Herman, Frank McHugh brings new laughs to his alcoholic act as Duffy, and Lyle Talbot, Ruth Donnelly and Ralph Ince complete the excellent team.

Production.—The theme of this comedy has been exploited many times before, but never more successfully. The plot gets under way immediately the film opens, and it builds up humour with lively and laughable rapidity, daringly but devastatingly, before it satisfactorily ends in boisterous slapstick.

The team work is exceptionally good, the stars know exactly how to put over a line and turn sparkling situations to hilarious account. There are laughs in plenty here, and they should not be missed by the masses.

Settings and Photography.—The Havana atmosphere is picturesque, and the interiors are lavish, both furnishing excellent backgrounds for the particular brand of fun-making. Lighting and photography are very good.

Points of Appeal.—Breezy story, capital interpretation by popular cast, lively situations, crisp dialogue, excellent presentation.

The Way to Love

Paramount. American (A). Directed by Norman Taurog. Featuring Maurice Chevalier, Ann Dvorak and Edward Everett Horton. 7,785 *feet. Released March* 12, 1934.

ROMANTIC drama, a simple refreshing tale set in a picturesque pseudo-Parisian atmosphere, and decorated with a number of bright comedy touches. The story does not provide Chevalier with a particularly strong vehicle, but he nevertheless puts over a bold and intriguing show, and secures excellent support from Edward Everett Horton, who is in irresistible form.

The song numbers are good, fit logically into the development, and amplify the popular romantic sentiment, while the gags are really bright. Altogether pleasing light entertainment for all classes, a picture with a strong box-office angle in name of the star.

Story.—Francois, a carefree Parisian messenger, employed in Bibi's general store, saves Madeleine from the brutality of her guardian, a knife thrower, and takes her into his home. When her guardian elicits the aid of the police to get her back, Francois gallantly offers to marry her, but Madeleine refuses, although secretly in love with him.

Following this Francois achieves his life-long ambition to become a uniform guide, and again approaches Madeleine, but she still refuses, having meanwhile had an interview with Bibi's scheming wife, who wishes Francois to marry her niece. The henpecked Bibi and Francois then set out to paint the town red, and, fortified by Dutch courage, Francois breaks down Madeleine's resistance and convinces her that he is genuinely in love with her.

Acting.—Maurice Chevalier plays Francois and carries off the straight comedy rôle with gaiety and good humour, and deftly strikes the sentimental note. He is not given tremendous opportunity, but his personality and resourcefulness enable him to survive the handicap and keep the entertainment at an even tenor.

Edward Everett Horton also makes much of the small röle as Bibi, and bolsters up the production with his sly, inimitable humour. Ann Dvorak has little to do as Madeleine, but nevertheless suggests the character with a tenderness that heightens the romantic interest; the support is sound.

Production.—The actual story is of the lightest texture, but a certain amount of vigour is given to it by the dashing resourcefulness of the principal players and the lavishness which marks the presentation of the really bright gags which are cunningly introduced to put sparkle and pep into it.

The producer employs all the tricks of the trade in his handling of the picture, and the result is a happy combination of romance, comedy, and melody, skilfully attuned to the tastes of the masses.

Settings and Photography.—The Parisian atmosphere is far from convincing, but it serves its purpose, while fairground scenes, in which is introduced a boisterous all-in wrestling burlesque, furnish a lively field for the more vigorous fooling.

Points of Appeal.—Simple, pleasing story, popular love interest, bright comedy, volatile and infectious performance by star, and good title.

With Stanley in Africa

M-G-M. British (U). 3,923 *feet. Release date not fixed.*

COMMONPLACE African travelogue, a sketchy reconstruction of well-known incidents in the life of the famous explorer. The atmosphere is quite good, but the compilation is poor and lacking in good drama, the producer having failed to make anything of the fine theme. The splitting of the film into two parts should, however, help it to pass for quota purposes in halls that are in sad need of British product.

Production.—This picture, which attempts to re-live the stirring adventures of Henry Morton Stanley in Central Africa, appears to have been drastically cut. The first part deals with the explorer's trek from Zanzibar to Lake Tanganyika in search of Livingstone, and the second with his exploration of the Congo. The theme is fraught with historic drama, but its possibilities seem to have been sadly missed by the producer, and what remains is a very ordinary and very reminiscent travelogue.

Points of Appeal.—Title, quota, and convenient length.

By Appointment Only

P.D.C. American (A). Directed by Frank Strayer. Featuring Lew Cody, Sally O'Neill and Aileen Pringle. 6,230 *feet. Release date not fixed.*

SIMPLE drama, homely in its sentiment and humour, but up to date in presentation, which owes its refreshing entertainment to the unsophisticated charm of Sally O'Neill and the polish of Lew Cody. The story carries wisdom and truth, and is treated in a manner to give point to the intriguing situations. Good, popular booking.

Story.—Michael Travers, a fashionable doctor, and a benefactor of the poor, adopts Judy, daughter of a poor woman, who had died in his surgery. He persuades Diane, his ambitious fiancée, to educate Judy, and when she reaches maturity he finds that he is in love with her. He displays annoyance when he discovers that Judy is in love with Diane's young brother, but wisdom and commonsense eventually convince him that youth and middle age cannot mix, and he gallantly accepts the inevitable.

Acting.—Sally O'Neill is disarmingly natural as Judy, and acts with a refreshing charm which amplifies the dramatic purport of the story. Lew Cody steers a difficult course cleverly as Travers, Aileen Pringle is good as Diane, and the supporting types are etched with conviction.

Production.—Here is a modern fairy story, played with a sincerity which cloaks its artifice and makes for sure fire popular entertainment. The sentiments are evergreen, and they are interpreted in the right spirit by a particularly good cast. Dramatically the film is a trifle thin, but its lesson is firmly thrust home and gives strength to every situation. All that the masses demand is here, and it is served in a manner that can't fail to win ready approbation.

Settings and Photography.—The picture is attractively mounted, the settings admirably fit the varying moods, and lighting and photography are excellent.

Points of Appeal.—Clean, refreshing story, charming sentiment, simple humour, good acting by strong cast, understanding treatment, and adequate presentation.

The Bermondsey Kid

First National. British (A). Directed by Ralph Dawson. Featuring Esmond Knight, Pat Patterson and Ernest Sefton. 6.813 *feet. Released April* 2, 1934.

BOXING melodrama, the conventional story of which is set in a particularly good atmosphere and is backed up by capable characterisation, bright directorial touches, and humorous and sentimental side issues. Realistic fights give punch to the development, and the introduction of well-known boxing champions and pressmen heighten the picture's strong sporting appeal. Good programme booking, particularly for industrial audiences.

Story.—Eddie Martin, a young newspaper boy, is given a chance to become a professional boxer, and seizes it. He little knows that Lou Rodman, his manager, is exploiting him, but eventually awakens to the fact when he is matched against Joe Dougherty, the middle-weight champion, who has obviously been kept out of condition.

His friendship for Dougherty refuses to allow him to knock him out until he learns that the money he had saved to get married to Mary, a waitress, has been wagered on the contest by Rodman. Circumstances then force him to win, but he settles with Rodman in no uncertain fashion, and promises to give the unfortunate Dougherty a return contest.

Acting.—Esmond Knight puts up a sound performance as Eddie, and shapes particularly well in the fights. Pat Patterson is good as Mary, Ellis Irving gives an intelligent portrayal as Dougherty, and Ernest Sefton draws rich character as the unscrupulous Rodman. Mention, too, must be made of a number of unnamed but clever youngsters who figure in the cast.

Production.—The ethics of British boxing are not shown in a particularly bright light, but the tricks of the trade are nevertheless made the medium of entertaining by-play in which juvenile sentiment, as well as rousing fights, play a strong, popular part. Although the development is a little ragged, the producer keeps his central theme always in view, and makes the most of its dramatic situations.

The idea of introducing such well-known personalities as Len Harvey and George Cook and popular sporting pressmen is a good one, and should appeal particularly to the industrial sporting public, to whom the picture is so clearly addressed.

Settings and Photography.—The curriculum of the boxer in training is followed in interesting and robust detail, orphan home sequences are made the medium of pleasing sentiment, while the fights are staged with realistic vigour. Lighting and photography are good.

Points of Appeal.—Popular subject, straightforward development, good drama, popular sentiments, interesting side issues, and realistic atmosphere and fights.

There is a very powerful cast in the screen version of Temple Thurston's play THE WANDERING JEW, which was made by Julius Hagen at the Twickenham studios and will be Trade shown by Gaumont-British Distributors on Monday evening next at the Tivoli. Conrad Veidt has the lead

Dick Turpin

G.-B. Distributors. British (U). Directed by John Stafford and W. Victor Hanbury. Featuring Victor McLaglen, Jane Carr and Frank Vosper. 7,058 *feet. Released May* 21, 1934.

AN artless but nevertheless exhilarating drama of adventure based upon Harrison Ainsworth's famous story "Rookwood." The development is a trifle loose, but all the essential incidents, such as Dick's love for Eleanor Mowbray, his famous ride to York, and the tragic death of Black Bess, find their way into the picture, and are presented with refreshing gusto.

Victor McLaglen plays Dick with gay bravado, and rides with rare dash, the support is sound, and the atmosphere delightfully English and picturesque. A wholesome and entertaining British picture, eminently suitable for family audiences, with good title and box-office star.

Story.—Dick Turpin, highwayman and gallant, holds up a coach carrying Luke Rookwood and his betrothed, Eleanor Mowbray. He makes a spectacular escape, but loses his heart to Eleanor. He engineers the escape of his colleague, Tom King, from jail, and then learns that Rookwood is responsible for the killing of Nan, maid at the Spaniards.

He determines to avenge Nan's death, and is all the more eager when he learns that Rookwood has carried Eleanor to his house at York, bent upon marrying her against her will. In a skirmish with the Bow Street runners, Tom is killed, but Dick rides on to York, arriving in time to kill Rookwood and save Eleanor from her unhappy fate. He again eludes the runners, and rides away to new adventure.

Acting.—Victor McLaglen, as Dick, has never been better cast, his genial personality, fine physique, and vigorous horsemanship enabling him to bring the notorious but popular figure to life.

Jane Carr is a dignified and attractive Eleanor, Cecil Humphreys is excellent as the sinister Rookwood, and Frank Vosper, Alexander Field, Gillian Lind, Gibb McLaughlin and Jimmy Finlayson bring conviction to the supporting characters.

Production.—The story is a trifle scrappy, the links between the exhilarating incidents are not too clearly defined, but the spirit of the times and the entertainment are skilfully preserved, and the action moves with a sprightly swing.

Dick's meeting with Eleanor and his saving of her from the runaway coach savour of Western fare at its best, the escape of Tom King is staged with artless daring; and the ride to York is outdoor spectacle at its inspiring best.

The joint producers have kept the essentials cleverly in the foreground, and have set them in an atmosphere that defies criticism. So essentially English in atmosphere, fact, sentiment, and healthy in outlook, the film, with its intriguing title and popular star, should have no difficulty in meeting with hearty approval from the family and the masses.

Settings and Photography.—The countryside and tavern scenes are delightful, the costumes picturesque, and the lighting and photography clever.

Points of Appeal.—Rousing adventure, healthy sentiment, robust humour, lively thrills, delightful atmosphere, good title, powerful star, and sterling support.

Spione am Werk
(Spies at Work)

Wardour. German (A). Directed by Gerhard Lamprecht. Featuring Brigitte Helm, Carl Ludwig Diehl and Eduard v. Winterstein. 6,930 *feet. Release date not fixed.*

SPY melodrama, a German picture with superimposed titles, which forms a happy compromise between the highbrow and lowbrow, and should entertain and intrigue most audiences. The story is a trifle novelettish, but its conventionalities are neatly wrapped up in clever characterisation and vivid and arresting scenes of war on the Austro-Italian front. Although primarily designed for specialised halls, the picture has qualities which should appeal in others.

Story.—Michael von Hombergk, an Austrian officer, is in love with Marchesa Marcella Galdi, a beautiful Italian spy, but finds himself incriminated by her unscrupulous partner. He is found guilty of spying, but he refuses to take the gentleman's way out, and eventually joins in the ranks on the outbreak of war.

He is recognised by his old Colonel, but is allowed to proceed to Italy in the capacity of spy. He meets Marchesa, and such is her love for him that she saves him from arrest and enables him to complete his hazardous work at the cost of her own life.

Acting.—Brigitte Helm is supercharged with allure as Marchesa, and acts with a sincerity and emotional strength that make the artificial rôle convincing. Carl Ludwig Diehl is very good as von Hombergk, and clever supporting cameos come from Theodor Loos, Oskar Homolka and Heinrich Heilinger.

Production.—Robbed of its clever technique and acting, this German spy drama is decidedly novelettish, but its conventionalities are so successfully concealed that it assumes the mantle of arresting, intriguing entertainment.

The development is not always too clear, but skilful characterisation, brilliant detail and good atmosphere, together with helpful sub-titles, enable the text of the drama to be clearly followed. The war scenes, many of which are obviously authentic, are of particular interest, the Austro-Italian front having figured in film stories but seldom.

Settings and Photography.—Such is the production work that the proceedings are invested with glamour, and a full measure of reality. Lighting and photography are very good.

Points of Appeal.—Popular theme, exceedingly good individual acting, new and arresting atmosphere, thrilling war scenes, and human, emotional interest.

One Year Later

P.D.C. American (A). Directed by E. Mason Hopper. Featuring Mary Brian, Russell Hopton and Donald Dillaway. 6,435 *feet. Release date not fixed.*

MARITAL drama, a somewhat incredible story of a newspaper reporter's sacrifice to save a young husband from the chair, strengthened by varied and interesting side-lines, which build up some popular entertainment and cloak the fantastic nature of the plot.

The acting is good and brings strength to many of the situations, while the idea of unfolding the narrative on a railway train invests it with novelty angles. Useful two-feature programme proposition for the masses.

Story.—The first year of happy married life of Mollie and Jim Collins ends in tragedy when Jim, thinking that Mollie is guilty of an intrigue with his employer, Grant, quarrels with him and accidentally shoots him dead in a struggle. Jim is found guilty of murder and sentenced to the chair.

Mollie boards the train that is carrying him to prison, and when he refuses to listen to her story, she appeals to Tony Richards, a newspaper reporter, journeying to a sanatorium. She convinces him of her innocence, and he in turn convinces Jim and reconciles them. He then knocks Jim's bodyguard unconscious, changes clothes with Jim, and jumps to his death, giving Jim and Mollie a chance to start afresh.

Acting.—Mary Brian gives a sound and convincing emotional study as Mollie, Donald Dillaway is good as Jim, and Russell Hopton is excellent as the incurable and sacrificial Tony. There is a particularly long and strong cast in support.

Production.—The story is a trifle mechanical in construction, but the side issues, in which comedy and romance play a big part, are neatly dovetailed into the narrative, concealing its artificialities and adding scope to its entertainment.

The emotional situations are handled with careful restraint by the principal players, while the ending is spectacular, if not entirely satisfactory. Although the film is a trifle scrappy, it cannot be denied that it contains much that will appeal to the masses.

Settings and Photography.—The major portion of the action takes place on the railway, and the intimate lives of the passengers, many of which interlock, keep the interest sustained and give the sense of action. Lighting and photography are good.

Points of Appeal.—Artificial but exciting story, good characterisation by strong team, entertaining detail, and adequate direction and production

Riot Squad

P.D.C. American (A). Directed by Harry S. Webb. Featuring Madge Bellamy, Pat O'Malley and James Flavin. 5,830 *feet. Release date not fixed.*

CRIME drama, a picture which takes for its theme the activities of a little-known branch of the American police force, and works into it robust drama and breezy comedy. The story is transparent, but swift action and good suspense enable it to hold the interest, and pave the way to exciting situations. The characterisation is adequate, and no fault can be found with the production and atmosphere. Safe entertainment for the masses.

Story.—Bob Larkin and Mac McCue are detectives attached to the same departments, and are rivals in love. Mac casually meets Lil Daley, and goes to her flat, but is soon side-tracked by Bob. A quarrel follows, and they are both reduced to the ranks and attached to the Riot Squad.

Bob little knows that Lil is the unwilling decoy of gangsters who have kidnapped a judge's daughter, and when Mac calls at her flat and is made prisoner by the gang he fails to interpret his message for help. A piece of swift anticipation, however, enables him to rescue Bob, round up the crooks, and save the judge's daughter. Lil is then placed in his safe custody by the understanding authorities.

Acting.—Pat O'Malley and James Flavin put over a McLaglen and Lowe act with fair success as the detectives, but Madge Bellamy is weak as Lil. The support, however, is particularly good.

Production.—The activities of the Riot Squad, which is employed for particularly hazardous duty, are made the subject of the theme, and the excitement brings new interest to the otherwise conventional gangster plot. The comedy, too, is bright and popular, and the balance between the tough and the humorous is sufficiently well preserved to bring thrills, good drama, and crisp entertainment to the development. The production is kept well on the move, and the players, with few exceptions, have no difficulty in measuring up to their task.

Settings and Photography.—Good interiors and exteriors promote convincing atmosphere, while the culminating round-up of the crooks is an exciting and satisfactory job of work. Lighting and photography are good.

Points of Appeal.—Exciting story, good team work, crisp comedy, convincing atmosphere, and adequate action.

SHORTS OF THE WEEK

BRITISH LION.

PRECISION. Canadian (U). One reel. Release date not fixed.—The disciplined and spartan-like training of the American army cadet is illustrated in this interest short, and made entertaining. Safe short booking.

COLUMBIA

MOVIESTRUCK. American (U). One reel. Release date not fixed.—A bright Scrappy cartoon which introduces clever caricatures of famous film stars. Particularly good short.

CRAZY SPOOKS. American (U). One reel. Release date not fixed.—A Krazy Kat cartoon, rather destitute of original ideas, but nevertheless sufficiently bright to pass as a safe fill-up.

WHACKS MUSEUM. American (U). One reel. Release date not fixed.—Clever and ingenious Krazy Kat cartoon which burlesques the macabre in melodrama.

FLYING GLOVES. American (U). One reel. Release date not fixed.—A unique sporting short which illustrates with topical shots of famous boxers in action how easily a good little man can beat a big one. A well-known American authority makes the commentary particularly interesting.

DAVID MACKANE PRODUCTIONS

A DICKENSIAN FANTASY. British (U). Featuring Lawrence Hanray. 1,000 *feet. Release date not fixed.*—A simple fantasy in which Dickensian characters come to life in a man's dream. All the characters are played by Lawrence Hanray, his versatility giving the film a true Christmas spirit. An attractive seasonal short.

FIRST NATIONAL

USE YOUR IMAGINATION. American (U). Featuring Harry Le Roy. Two reels. Release date not fixed.—A comedy with music, a good story, ingenious presentation. and brilliant eccentric dancing. Very good short.

NOTHING BUT THE TOOTH. Vitaphone. American (U). Two reels. Release date not fixed.—False teeth, hardly perhaps a savoury subject for humour, are nevertheless an inoffensive basis of a comedy dealing with a young man who in losing his dentures finds a job as screen comedian. Acting, production and photography are efficient. A useful fill-up is indicated.

BARBER'S SHOP BLUES. Vitaphone. American (U). One reel. Release date not fixed.—A rendering of the well-known song "Trees" is the main item in the programme, featuring an orchestra equipped with brass instruments and piano. The scene is a barber's shop An interesting short musical item for general programmes.

FOX

HANSEL AND GRETHEL. American (U). One reel. Release date not fixed.—A Terry Toon cartoon, which presents an amusing and ingenious variation of the fairy story.

ON DESERT PATROL. American (U). One reel. Release date not fixed.—A picturesque travel short, another valuable contribution to the excellent Magic Carpet series.

PEACE OR WAR. British (U). Approx. 1,550 *feet. Released immediately.*—An anti-war propaganda film especially produced for showing during Armistice Week. It is a collection of speeches made by Lady Oxford, Storm Jameson, Madeleine Carroll, Dr. Roydon, and Beverley Nichols. Interpolated at intervals are war scenes from "Cavalcade" and the official War Office collection.

G.-B. DISTRIBUTORS

IMPERIAL TWO-REEL PICTURES. British (U). Two reels each. Release date not fixed.—The first three of this new series of interest shorts, sponsored by the Empire Marketing Board, were shown, the titles being "King Log," "The Other Half of the World," and "Upstream." Each is powerful propaganda for the industries and resources of the Empire, but such is the cleverness and showmanship of the treatment that interest and entertainment of a strong popular order evolve from their superlative presentation. Very good short features which demand a place on every programme.

M-G-M

HULLO, POP. American (U). Featuring Ted Healy. 1,469 *feet. Release date not fixed.*—A slapstick musical short, with good dance numbers, bright tunes, and boisterous comedy, the whole being photographed in exquisite Technicolor. Capital short feature.

THUNDERING TAXIS. American (U). Featuring the Taxi Boys. 1,428 *feet. Release date not fixed.*—The rivalry between two taxi companies is made the medium of wholesome smashing, put over as one big laugh. Good stuff for the masses.

CALL HER SAUSAGE. American (U). Featuring the Taxi Boys. 1,655 *feet. Release date not fixed.*—Good, honest knockabout comedy, the action of which takes place in a delicatessen store. Useful fill-up for the masses.

DUTCH GUIANA. American (U). One reel. Release date not fixed.—Delightful Fitzpatrick Traveltalk, chock full of interest and information. The commentary and photography easily maintain that high level established by this attractive series. Good fill-up.

HAPPY WARRIORS. American (U). One reel. Release date not fixed. The South American Indian's idea of sport is amusingly depicted in this exhilarating short, which is accompanied by Pete Smith's crisp commentary.

PAPUA AND KALABAHAI. American (U). One reel. Release date not fixed.— An exceedingly interesting Fitzpatrick Traveltalk which breaks into new territory. The commentary and photography are excellent.

P.D.C.

INNS OF COURT. British (U). 814 *feet. Released January* 29, 1934.—Another excellent addition to the "Old and New London" series, revealing the architectural beauty and picturesqueness of this historical part of London. The commentary and photography are particularly good.

HYDE PARK. British (U). 1,000 *feet approx. Release date not fixed.*—Particularly good London interest short, marked by excellent photography and informative and entertaining commentary. Capital fill-up.

PARAMOUNT

HOLLYWOOD ON PARADE. S.4. American (U). 924 *feet. Released March* 5, 1934.—Novelty variety short which introduces popular Paramount stars and presents its unusual entertainment with characteristic showmanship. Good fill-up

PARAMOUNT PICTORIAL P. 2. No. 13. *American (U). One reel. Released March* 5, 1934.—One of an interest series dealing with an artist who models, in miniature, historical American events. Follows bird life in Canada, including finely photographed studies of blue goose and heron. Commentary and standard of production up to strength so far. A couple of American singers in popular songs will be better recognised in U.S.A. Useful fill-up.

THE PHARMACIST. American (U). 1,706 *feet. Released March* 26, 1934.—The business and domestic life of a small-town chemist are turned into bright comedy by the cleverness of the inimitable W. C. Fields. Capital comedy booking.

RADIO

MICKEY'S DISGUISES. American (U). Featuring Mickey McGuire. Two reels. Release date not fixed.—Juvenile comedy with Mickey as the chief of a detective squad who set about capturing a chicken thief. Plenty of popular humour in this useful fill-up.

HIP ZIP HOORAY. American (U). Featuring Eugene Pallette. Two reels. Release date not fixed.—Quite diverting comedy of a small-town sheriff's experiences in New York as the unexpected purchaser of a dressmaking establishment. Plenty of action, well photographed and directed. Useful short offer.

SHE OUTDONE THEM. American (U). Featuring Dorothy Granger and Leslie Fenton. Two reels. Release date not fixed.—An amusing burlesque of "She Done Him Wrong," with songs and slapstick in an old-time restaurant setting. Good comedy fill-up for popular programmes.

WORLD FLIGHT. American (U). One reel. Release date not fixed.—An exceedingly clever Æsop sound cartoon which makes lively and clever sport of the craze for world flights. Good short attraction.

MONUMENTS OF ANCIENT ROME. American (U). One reel. Release date not fixed.—Unusual travel short, one which reveals the architectural beauties of ancient Rome, photographs them brilliantly, and explains their history in illuminating commentary.

FLIRTING IN THE PARK. American (U). Two reels. Release date not fixed.—Comedy, a trifle hackneyed in theme, but well mounted and put over with useful enthusiasm. Safe industrial fill-up.

UNITED ARTISTS

HEAR 'EM AND WEEP. American (U). Two reels. Release date not fixed.—A novel and original comedy, which revives old songs and presents them in the settings of the period. An excellent short attraction, one that will fit into and enhance any programme.

UNIVERSAL

THE BIG BENEFIT. American (U). Two reels. Release date not fixed.—A bright vaudeville comedy which has talent and exhibits it with showmanship and ingenuity. Very good short feature.

STRANGE AS IT SEEMS. No. 33. *American (U).* 850 *feet. Released February* 5, 1934.—A well-varied collection of the world's oddities, including a pyramid being constructed in America to preserve for posterity articles in present-day use, queer animals and human freaks are presented in this useful fill-up.

FIVE DIMES. American (U). 749 *feet. Released immediately.*—An ingenious Oswald cartoon with a jazz song number and some amusing gags. Good short.

WARDOUR

THE GEISHA GIRL. American (U). 5,286 *feet. Release date not fixed.*—Delightful and unusual short, which deals with Japanese courtship and marriage, and illustrates every phase with interest and amusement. The backgrounds are most attractive, completing a short feature which can be confidently included in any programme.

WARNER

TURKEY IN THE RAW. American (U). Two reels. Release date not fixed.—Conventional domestic comedy which depends upon alcoholic humour for its entertainment. Moderate short for the masses.

HOT FROM PETROGRAD. American (U). One reel. Release date not fixed.—A novel musical short featuring Dave Apollon and his Band. Useful fill-up.

A CIVIC TRIBUTE TO HEWITSON

MAYOR OF SMETHWICK

Ald. Beresford's Hat Trick

COUN. EDWARD HEWITSON has been unanimously elected Mayor of Smethwick, a thriving borough, with a population of about 85,000, adjoining the city of Birmingham.

E. HEWITSON

Ald. Sands, who proposed his election, said Coun. Hewitson had been selected for the office not merely because of the years of his service to the borough, but because he was worthy of the highest honour the Town Council could confer upon any of its members.

He was first elected to the council in 1923. In every election in which he had been engaged he had shown a fearlessness, and a serenity in success or failure, that had won general admiration. His keen intellect and business ability had been devoted to the interests of the borough, more especially in his work as chairman of the Finance Committee and chairman of the governors of the Secondary School. Indeed, there were few worthwhile movements in Smethwick with which he was not connected.

Some years ago his fellow exhibitors showed their confidence in his ability by electing him national president of the Cinematograph Exhibitors' Association.

Coun. Hewitson, acknowledging his election, thanked the people of Smethwick for the many evidences of their kindness to himself and Mrs. Hewitson.

New Birmingham Councillors

W. G. Elcock, a chartered accountant, well known as secretary of the Odeon Picture Theatre, Birchfields, Birmingham, and as a co-director of Oscar Deutsch in other Odeon enterprises, secured election to Birmingham City Council as a representative of Small Heath Ward, in place of E. W. Salt, M.P., who did not seek re-election this year.

W. T. Hodge, another member of the Trade in Birmingham, was re-elected to the City Council, after three years' service, in Northfield, where, a year ago, the Labour candidate was successful. Mr. Hodge had a good majority, which showed his great personal popularity in the district.

North Staffs Chairman

Alderman Robert Beresford, chairman of the North Staffs branch, and one of the oldest exhibitors in the district, has again been honoured by his native Newcastle (Staffs), by his appointment as Deputy Mayor of that borough.

R. BERESFORD

This is the third successive year Ald. Beresford has occupied this position at Newcastle, where he has a long record of business activity, and public service. He was Mayor for three years, 1927-30, and is also one of Newcastle's representatives on the Staffordshire County Council.

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MARIE'S BIRTHDAY

MANY HAPPY RETURNS FROM TRADE AND PRESS

The cable service to Hollywood was busy last week conveying the world's congratulations to Marie Dressler on the celebration of her sixty-second birthday.

The kinema Trade and the lay and Trade Press of England joined in a series of unprecedented tributes to the personality and art of the great M-G-M star.

Prominent among the greetings received by Miss Dressler was a message from James Welsh, president of the C.E.A. Mr. Welsh cabled:—

> "British exhibitors send greetings and sincere good wishes on your birthday. May you be long spared to brighten the lives and gladden the hearts of the people."

Among other well-known showmen who contributed their felicitations were W. J. Fooks, of Cardiff; E. Hewitson, Smethwick; George Black, General Theatres Corporation; J. E. Pearce, Associated Irish Cinemas; Isy Graham, Sheffield; J. F. Emery, Manchester; G. F. McDonald, vice-president, C.E.A.; and Charles Thompson, Leeds.

"KINEMA COMPLEX"

Amazes Carlisle Observer

The need for a spot of propaganda work in the Carlisle district is indicated by the peculiar views aired by a lecturer to the local Rotary Club, the other day.

Some idea of the mein of this gentleman's opinions of the talkies may be gauged from the following observations.

"He sometimes wondered what young people who had the kinema complex would find to interest themselves in by the time they reached middle age."

"He deplored the film fan mentality."

"He was sorry for people who could not find anything better to do with their evenings except go to the pictures two or three times a week. But it was folly to ignore facts."

THREE NEW HALLS PLANNED

TUNSTALL, BRISTOL AND ROMILEY

IT has now been definitely decided that Tunstall (Stoke-on-Trent) is to have a new kinema. The owners will be the Ritz Cinema (Tunstall), Ltd.

Details of the scheme were given by W. Cyril Coxon, secretary of the Tunstall Traders' Association, at the monthly meeting this week.

Mr. Coxon, who is to be accountant and auditor of the new company, reported that the name of the new company would be the Ritz Cinema (Tunstall), Ltd., and Ald. R. Beresford will be managing director. Ald. Beresford is chairman of the North Staffs branch C.E.A. and controls three kinemas in Newcastle (Staffs).

A loan of £10,000 has been arranged and an issue of 80,000 five shilling shares will be made. A prospectus will be published shortly.

The cost would be approximately £30,000.

Another Bristol Scheme

Rumour is busy in Bristol regarding a new project for building a large kinema in Stapleton Road. There was some talk of this a few months ago, but it was then somewhat nebulous. It has now, however, assumed more definite shape, and a certain site has been talked of in connection with the scheme. The idea appears to be to build a house approaching two thousand capacity.

New Romiley Kinéma

To the last meeting of the Bredbury and Romiley Council (near Stockport) it was reported in the minutes of the Housing Committee that consideration of plans for a proposed kinema in Romiley had been deferred, in order to permit the surveyor to discuss further details with the prospective builders.

The Council was informed that representation had been made to the architects with regard to the projected plans, and they were prepared to fall in with the wishes of the Council and improve the side elevation, and also to build the side elevation with rustic brick, the same as the front, instead of common brick.

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KINEMA LESSONS

L.C.C. SPONSORS SCHOOL EXPERIMENT

The first of a series of 24 weekly lessons for L.C.C. schoolchildren was held on Wednesday in last week at the Hippodrome, Camden Town, N.W., by arrangement with Gaumont-British, who are collaborating with the educational authorities in an interesting experiment.

Among those who witnessed the programme of instructional films were Viscount Sandon, Albert Clavering and over sixty members of the L.C.C. and Board of Education. Two National Milk Board propaganda films were screened, and Paul Rotha's "Contact."

If the scheme is successful and meets with the approval of the authorities, it will be extended to the whole of London in which event the G.-B. circuit, with kinemas in nearly every district, will be able to offer useful facilities for the screening of special programmes.

In this visit to the Hippodrome, the children were in the care of their teachers who, under the supervision of the manager, P. M. B. Smith, had been specially coached to deal with any emergency.

UNITED ARTISTS

New Liverpool Premises

United Artists Corporation are having new premises built in Norton Street, Liverpool, to which they will remove from Commutation Row, before the end of this yeat.

J. Covell, Liverpool branch manager, states the building will be a single storey structure and will comprise a large general office, separate rooms for the manager and the two salesmen, and two film vaults.

James Welsh, president of the C.E.A., presents the Universal's "Blue Riband" certificate and a cheque for five guineas to J. C. Clarke, of the Orient, Glasgow. (L. to R.) George Taylor (Circuit manager), J. C. Clarke, C. Ross (Picture House), J. Welsh and R. Ancill, Scottish manager for Universal

Presentation to Scots Showman

C.E.A. President and Exploitation

Director and Star at Cinema Club

FELLOW showmen of James C. Clarke, the manager of the Orient, extended their congratulations for his success in carrying off the exploitation blue riband of Universal Pictures. The actual presentation was made at the Picture House on Thursday afternoon and afterwards Mr. Clarke entertained a representative party at the Adelphi Hotel.

Amongst those present were Jas. Welsh, J.P., president of the C.E.A.; John McMahon, chairman of directors of the company; Thos. Gebbie, director; Campbell Cochran, secretary; R. Ancill, Scottish branch manager for Universal; and Geo. Taylor, general manager, also the various managers of the Taylor circuit halls.

After luncheon, Mr. Welsh read a telegram received from Mr. Ditcham, regretting his inability to be present, but offering Mr. Clarke his congratulations and every success. John McMahon, in the course of a few remarks, and thanking Mr. Clarke for his gesture in inviting them to meet him for luncheon, said that publicity such as Mr. Clarke had put over for the Orient was certainly making the most of the pictures at his command.

Renters Aid Exploitation

James Welsh also made appreciative remarks regarding Mr. Clarke's publicity methods, and said he was pleased to see that the renters were also taking an interest in the exploitation of their films.

Mr. Clarke made a happy reply, and R. Ancill and Campbell Cochran also spoke; while George Taylor appealed to the various managers of the halls to go and do likewise and improve on Mr. Clarke's scheme by going out to win some other big prizes available for exploitation.

Cinema Club Complimented

The monthly luncheon of the Cinema Club last Friday was attended by Lupino Lane, the B.I.P. film director, and Frank Lawton, the screen and stage star.

After luncheon the visitors conveyed their appreciation of the courtesy extended to them, and expressed their belief that a club such as the Glasgow Cinema Club was filling a very useful link on the social side of the business. They both had good hopes of the future of British films, which, in their opinions, were progressing very very favourably.

The vice-president, Mrs. A. Robertson, presented the King golf trophy to George Lee, the winner, and the runner's-up prize to Jas. A. Colville.

President Bendon made an appeal for the members' support of the annual dance in Norwood House on Friday, December 1, and later club insurance certificates were distributed to the members.

The next luncheon, it was announced, would be Ladies' Day, and the entertainments committee hoped to provide a very special programme.

Seven applications for membership were read, bringing the total membership of the Club up to 140, nearly double of last year, a result which reflects the greatest credit on President Bendon's work since he took over the presidency.

C.E.A. Warning

We notice that the executive of the Scottish branch C.E.A. are drawing attention to the fact that in many cases exhibitors are not showing the Censor's certificate at the beginning of a film, and they urge upon their members the necessity for this, in order to comply with the understanding between the local licensing authorities and the Scottish branch.

The usual monthly meeting of the branch took place on Wednesday in the Central Halls, Glasgow, at 2.30, a full report of which will appear in next week's *Kine.*

Wide-range for Green's

The Western Electric wide-range reproducing apparatus has been installed by Messrs. George Green, Ltd., in the Playhouse, Glasgow, and the Playhouse, Ayr. Mr. Reekie informs us that Green's, as usual first with the latest, are the first to introduce this into Scotland—in fact, the only other installation is at the Leicester Square Theatre, London.

Very favourable comment has already been made of the wonderful difference to the sound, made possible by this installation, which brings the reproducing apparatus into direct line with the vast improvement which has recently been made in recording.

Trade Show Notification

Manager McPhie, of Wardour, announces the Glasgow Trade show of the first three episodes of "The Three Musketeers" at the Regal Cinema, on Thursday, November 23, at 11 a.m., and Manager Hamson, of Paramount, has scheduled the following screenings at Green's Playhouse: "I'm No Angel," Wednesday, November 22; "The Way to Love," Wednesday, November 29; "Big Executive," Thursday, November 30. The show of the last-mentioned has been transferred from November 22.

The Radio super "Deluge" is to be Trade shown at La Scala on Thursday, November 16.

E. H. Barnett, of Gaumont-British Distributors, will Trade show "Friday the 13th" on November 17.

A P.D.C. Season

A. Baker, of P.D.C., will Trade show shortly the following films:—"By Appointment Only," "One Year Later," "Riot Squad," "Her Forgotten Past," "Notorious but Nice." In addition the new P.D.C. shorts, "Old and New London," will be screened, which includes "Inns of Court," "Piccadilly," "Hyde Park," "Chelsea," and "Hampstead."

Daring Kinema Burglary

Early in the morning of Wednesday in last week a daring and unusual burglary was carried through successfully, unfortunately, in the Possilpark Cinema, a house in one of the working-class districts of Glasgow. The manager's room had been ransacked and a small though very heavy safe removed.

It is conjectured that this must have been carried out to a motor lorry or other vehicle, and the thieves got clean away. The safe contained the sum of £20 and a large quantity of admission tickets.

Film Show for the Blind

An interesting innovation was tried out in the Picture House, Glasgow, on Wednesday, where "I Was a Spy" is being shown for the first time in Glasgow.

A large number of blind persons will compose the audience at a special performance, and through the medium of the earphones installed in the house, will through a commentator, be enabled to follow the picture which they cannot see, by a description spoken into the microphone of what is taking place on the screen.

The principle is, of course, that of a B.B.C. broadcast of an entertainment, and the commentary will only be heard by those using the earphones.

W. C. Fields and Alison Skipworth in TILLIE AND GUS which Paramount is Trade showing next week

CONNIE'S BACK!

POPULAR ENTERTAINMENT WITH GLORIOUS STELLAR APPEAL.-*Cinema*

POPULAR STORY
GREAT COMEDY
POPULAR ROMANTIC SENTIMENT.-*Kine*

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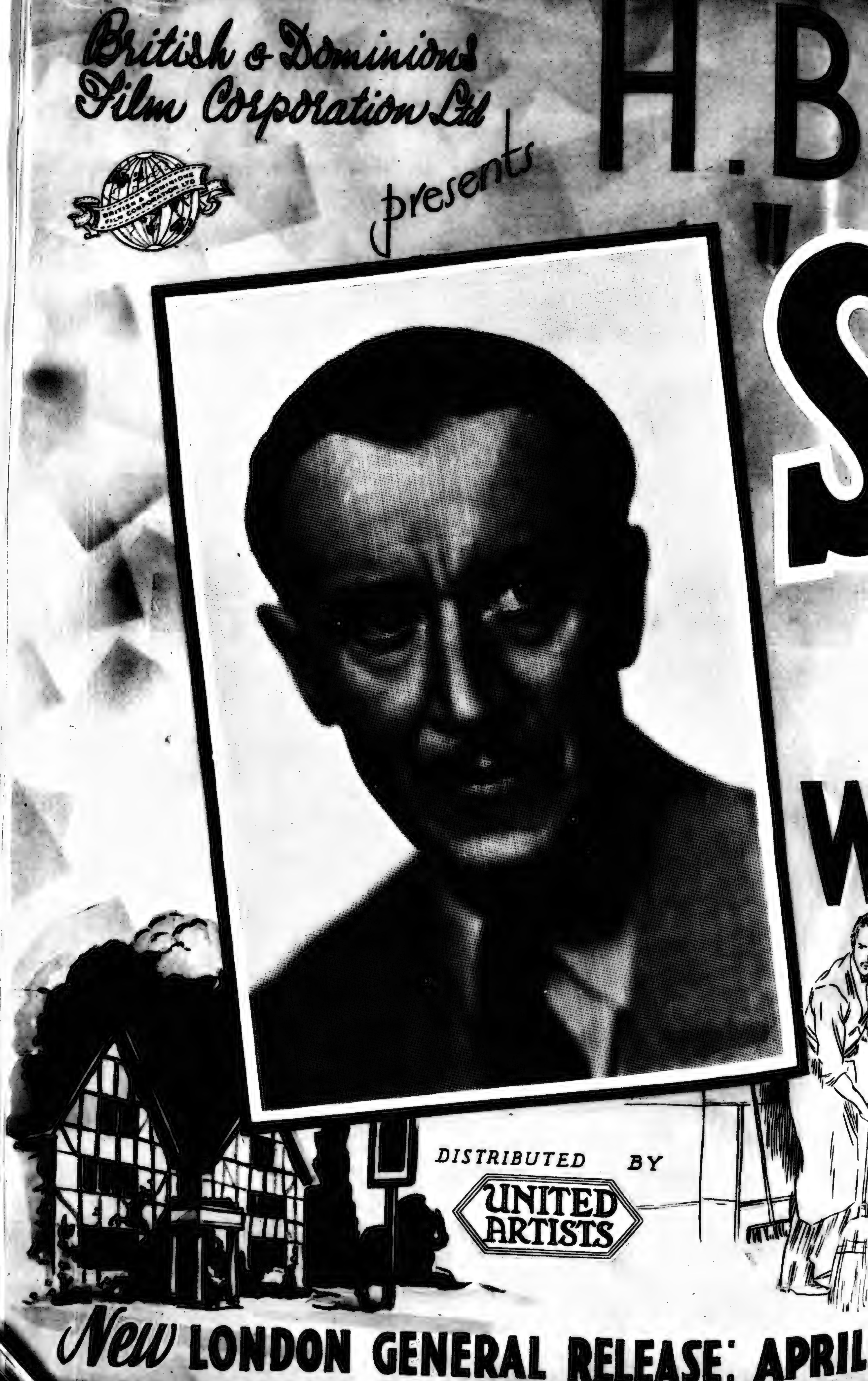

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om the Story by **WARWICK DEEPING**

WITH

NIFRED SHOTTER

irected by JACK RAYMOND

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A BRITISH AND DOMINIONS PRODUCTION
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WESTERN ELECTRIC RECORDING

Western Electric SOUND SYSTEM

LONDON TRADE SHOW
PRINCE EDWARD THEATRE
Old Compton Street - - - - - W.1
THURSDAY, NOVEMBER 16th, at 8.45 p.m.

To be preceded by the following :—
"Lullaby Land"—Walt Disney Silly Symphony in colour
"Puppy Love"—Walt Disney Mickey Mouse Cartoon

[redacted]

0TH 1934

SYDNEY HOWARD IN "TROUBLE"

In TROUBLE, the latest B. and D. production which U.A. is Trade showing on Friday afternoon, Sydney Howard appears as a liner steward who becomes a (very) amateur sleuth during a holiday cruise. The prominent supporting cast includes George Curzon, Dorothy Robinson, Hope Davy, Wally Patch, George Turner and Abraham Sofær.

"DINNER AT EIGHT"

Practically every player of importance on the M-G-M list of stars appears in DINNER AT EIGHT, which, after its phenomenally successful season at the Palace, is now at the Empire, Leicester Square. In the principal roles are such artistes as Marie Dressler, Wallace Beery, Jean Harlow, John Barrymore, Lionel Barrymore, Lee Tracy, Edmund Lowe, Madge Evans, Karen Morley, Billie Burke, Phillips Holmes, Jean Hersholt, May Robson, Louise Closser Hale, and a host of equally well-known names. The story of DINNER AT EIGHT tells how a number of people meet for dinner and of the drama and tragedy taking place in their lives

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With LIONEL BARRYMORE

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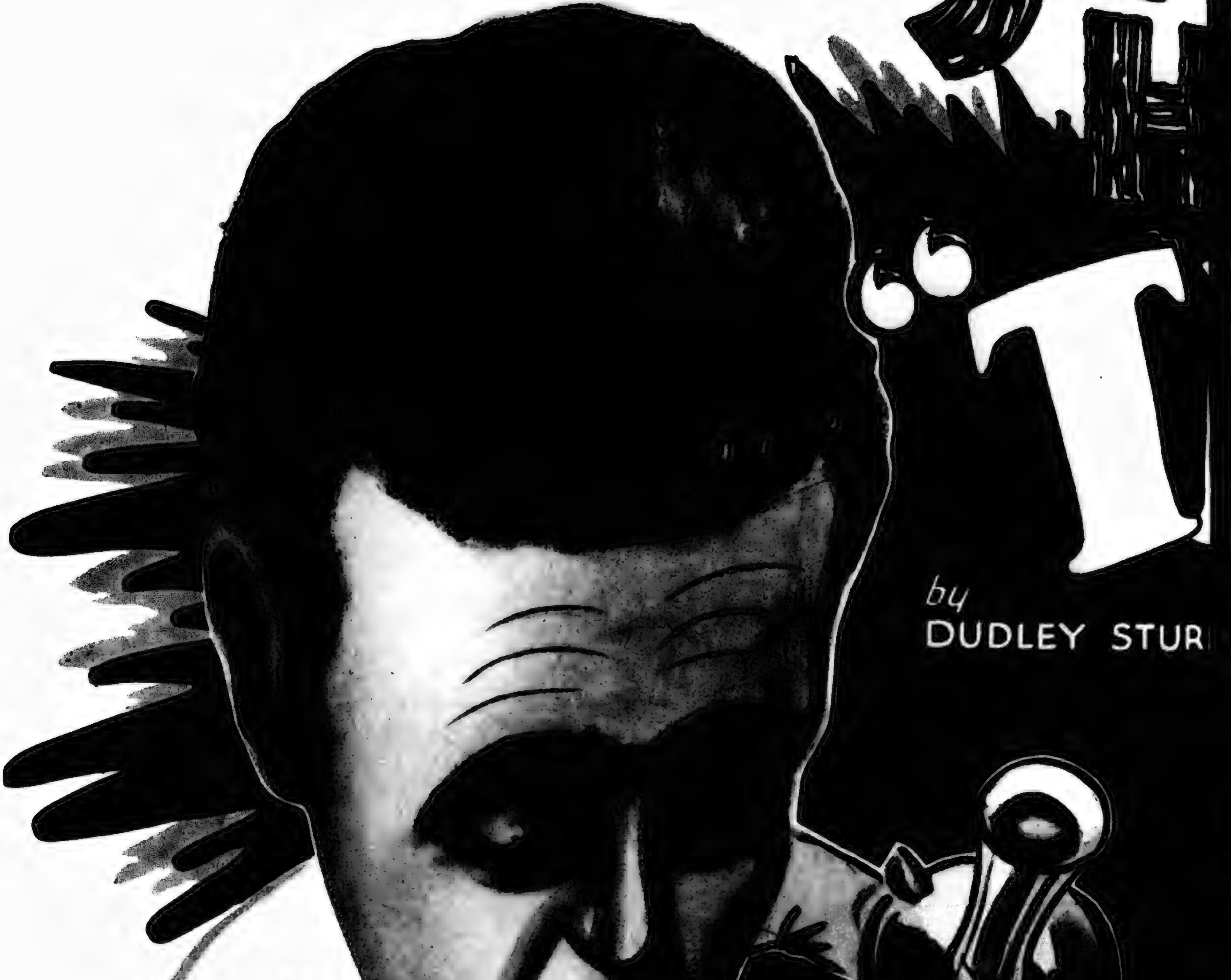

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FRIDAY, NOVE BER

To be preceded by the following—
"The Pied Piper," Walt ney C
"The Steeplechase," Wa isney

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P. McLEAN ROGERS

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9th APRIL, 1934

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VE BER 17th, at 3 p.m.

wing—
Walt ney Coloured Silly Symphony
Wa isney Mickey Mouse Cartoon

MAKE WAY FOR UA UNITED ARTISTS

Imported Hollywood Stars

MYCROFT AND B.I.P. POLICY

Preparing for "Jew Suss"

By P. L. MANNOCK

An interesting location shot of THE CONSTANT NYMPH which Basil Dean is directing at Ealing. The artistes are Victoria Hopper and Brian Aherne

JOHN MAXWELL'S policy of importing players from Hollywood to work at Elstree will apparently be pursued, irrespective of criticism. Why not?

On the whole, it is certainly to be commended. Nor, indeed, is it simply the policy of B.I.P., for Gaumont-British have done the same. Indeed, 1933 has seen at least three times as many importations of real names as there has ever been in any one year. Interchange has, in fact, become so general that it is difficult for those compiling reference books to place certain stars as either British or American!

My own recollection, over many years, persuades me that while it is good policy to use real American names at fair salaries in our films—whether they are stars or not—it is also a long-standing habit of our producers occasionally to "fall" for some importation which is hardly justified.

By all means, let us use attractive, popular and clever people from across the Atlantic. Goodness knows, Hollywood still snaps up far too much of our best talent; though it is usually our own fault for not keeping our good material in our own studios. But there are three real reasons for rejecting certain Hollywood players. First, when they ask too much money; second, when they are "has beens" in popular esteem; third, when the part could easily be cast in this country, and the alleged Hollywood vogue is a myth.

With these exceptions, I favour our immigrants.

MORE PLAYERS COMING
An Official Defence

Negotiations now in an advanced stage will, it is expected, lead to a substantial addition to the list of Hollywood stars who have already appeared in B.I.P. Elstree productions.

Referring to this policy of star importation, Walter Mycroft, director of productions, explains that first and foremost the aim of the company in signing foreign players is to make the best possible use of all available talent, irrespective of its origin.

Monty Banks directing GIRL IN POSSESSION, with Bernard Nedell, Laura La Plante and Henry Kendall at Teddington

British International have led in this policy of "international" film casting, but they are not displacing British artistes, who are still signed for rôles to which they are specially suited.

Among the Hollywood stars who may work for B.I.P. in the near future are such well-known screen personalities as Charles Farrell, Joel Macrea, Carole Lombard, James Dunn, Marion Marsh, Marion Nixon, Joan Bennett, Fay Wray, Bette Davis, Nancy Carroll and Frances Dee.

Hollywood stars already engaged and played in British International films include Bebe Daniels, Sally Eilers, Thelma Todd, Charles Bickford, Constance Cummings, Ben Lyon, Greta Nissen, Raquel Torres, Sally Blane and Victor Varconi.

"Contraband," which starts production at Elstree on November 27, will have David Manners, Greta Nissen and Camilla Horn, the talented German actress, in a strong cast of British artistes, including Clifford Mollison as the star, and Hugh Wakefield.

"RED WAGON"
A Sweeping Picture

Although "Red Wagon," the British International film of Lady Eleanor Smith's novel of the great outdoors circus, is not yet completed, director Paul Stein has arranged several sequences which were viewed privately at the Elstree studios a few days ago.

The film is to be completed in time for a Royal gala première at the Regal Cinema, Marble Arch, on the night of December 6, when H.R.H. the Prince of Wales, as patron of Toc H., will attend.

Already enough has been achieved to justify a claim that "Red Wagon" will be an outstanding British film. Covering a period of roughly 30 years from 1896 onwards, it introduces a leading cast of 25, headed by Charles Bickford, Greta Nissen, Raquel Torres, Anthony Bushell, Don Alvarado, Frank Pettingall, Alexander Field, Paul Graetz, and Amy Veness. There are also over 30 smaller speaking parts. The circus sequences called for the almost exclusive use of Chapman's Circus and Menagerie for a period of several weeks, during which time over 50 regular tent men lived in their caravans inside the British International studios.

Real Gipsies Employed

In addition there were employed 30 or 40 real Romany gipsies, many of whom have never slept in an ordinary bed.

Two complete "Big Tops" were used, and for scenes of circus performances specially staged for the film crowds numbering 2,000 were used. The animals "cast" in the picture included six lions, five tigers, three elephants, 20 liberty horses, 10 ponies, six llamas, five zebras, and a number of monkeys, mules, donkeys and performing dogs.

A special unit travelled nearly two thousand miles through Scotland, Ireland and Wales to film scenes of circuses on the road.

"KEEP IT QUIET"
At Beaconsfield

Leslie Hiscott is making good progress at Beaconsfield with "Keep it Quiet," the latest British Lion production. Michael Barringer is responsible for the story of this comedy.

Frank Pettingell, in the rôle of Higginbottom, a North countryman, has a part particularly well suited to him, and the sequence in which he attempts to perform a conjuring trick with an egg, to cover an awkward situation, promises to be one of the film's highlights.

It is expected that "Keep it Quiet" will be completed at the end of next week.

EVELYN LAYE STARTS
"Princess Charming"

Shooting on "Princess Charming" at Islington this week has taken place on two magnificent sets—the Princess' bedroom and the King's Private Room.

On the former was Evelyn Laye in diaphanous negligée. She is seen waking up beside her furry toy monkey, and heralding the new day with a gay song extolling the virtues of an early morning cup of tea.

The royal bed is the last word in luxury, with a quaint plaque of feathers at its head and the woodwork richly ornamented. Tonie Bruce plays the part of lady-in-waiting to the Princess.

A large piece orchestra was installed on the set, and by means of a giant mirror the leader is able to see the action. An innovation which is built into the new sound booths in operation at the Islington Studios and called a musical director, enables the leader by means of headphones, to hear the actual balance and mixing of voice or speech with his orchestra. He hears the exact level as the sound is being recorded on the film, and can control his orchestra volume accordingly.

It is on the King's private room set that George Grossmith, Max Miller, Ivor McLaren and Yvonne Arnaud make their appearance.

As the King of Aufland, George Grossmith is a perfect fit for the part, and his nervousness at meeting and marrying a Princess he has never seen, and the consequent necessity of giving up all his past women friends, are clearly beyond his royal control.

Mutz Greenbaum is cameraman.

A "DORKING" PICTURE
Sonnie Hale's Dive

This unit has been to Dorking, filming Sonnie Hale diving into a mill-race to rescue Wild Boy from drowning.

All precautions for his safety were taken, and there were people in bathing suits ready to dive in at a moment's notice. Mr. Hale had to dive in from a height of 17 ft. with all his clothes on, and with the water nearly at freezing-point. To strengthen the dramatic side of this scene, the water was released under added pressure, and the inability of the mill to cope with this increase caused a weir to be set up and strong currents made swimming very difficult. Fred Kitchen, Lyn Harding, Charles Heslop, Arthur Sinclair and Cyril Smith are principals.

The unit will go on location to the White City next week.

"Turkey Time"

The now almost seasonable atmosphere of Christmas surrounds the production of the latest Tom Walls-Ralph Lynn picture, "Turkey Time." Here and there in piles are boxes of presents, sprigs of holly, and in the drawing-room of the boarding-house is a large and well-stocked Christmas tree. The cameraman is C. Van Enger. Carol singers move about the place with Robertson Hare in charge of the collecting box.

Under the vigilant eye of two R.S.P.C.A. officers nine black cats were filmed skeltering through a window, to the consternation of the inmates.

MENDES' BIG CAST
For "Jew Suss"

This film of the famous novel by Leon Feuchtwanger goes into production at the end of this week, under the direction of Lothar Mendes.

Conrad Veidt will play the part of Jew Süss. Among the other leading players are Benita Hume, Frank Vosper, Paul Graetz, Gibb McLaughlin, Haidee Wright, Lyn Harding, Henry Hewitt, George Merritt, Percy Parsons, Mary Clare, Helen Ferrers, Eva Moore, Dennis Hoey and Grethe Hansen.

SONGS FROM THE PAST
Twickenham Old-Timers

Costers in their pearly suits, fishwives in their best clothes and befeathered, hawkers, and all the other colourful types of market dwellers assembled in a concert hall at Twickenham studios on Sunday, where John Baxter reached the final stages of "Say it With Flowers" for Julius Hagen.

Florrie Forde, large and queenly, Marie Kendall, wistful and still beautiful, Tom Costello and Charles Coborn (now 82 years old) took the audience back to the Victorian variety days. Well-remembered songs such as "The Lassie from Lancashire," "Kelly," "Antonio" and "Comrades" followed in turn, and the old music-hall artistes in the crowd, assistant directors, electricians and carpenters alike joined lustily in the choruses.

Marie Lloyd's old success, "Won't You Buy My Pretty Flowers," is the theme song of the film.

COOPER'S NEW STORY
"The Black Abbott"

John Baxter and the cast of "Say It With Flowers" give place this week to George A. Cooper for the production of "The Black Abbott," Julius Hagen's current picture for Radio release.

This new Twickenham film has been adapted from Philip Godfrey's novel, "The Grange Mystery," and promises to provide thrills enough for the most avid seeker after sensation. Richard Cooper is the necessary comic relief, and as a result of her excellent work in "Mannequin," just completed at Twickenham, Judy Kelly has been rewarded by the leading feminine part in "The Black Abbott." She is to co-star with John Stuart. Edgar Norfolk, Ben Welden, Drusilla Wills and John Turnbull are also in the picture.

NOVELLO AT EALING
"Autumn Crocus" Started

At the A.T.P. Studios, Ealing, work has begun on "Autumn Crocus," in which Ivor Novello is starred. Basil Dean devoted the major part of the week to the inn sequences of the Tyrolean romance, in which Fay Compton plays her original stage role of Fanny, the Manchester schoolmistress who tours the Tyrol on holiday. The whole of the expansive stage at the studios is occupied by the massive and extensive Tyrolean setting for the inn and its mountain background.

Principals in support of Mr. Novello besides Miss Compton, include Muriel Aked, Esmé Church, Frederick Ranalow, Diana Beaumont, Mignon O'Doherty, George Zucco, Jack Hawkins, Alyce Sandor, Pamela Wilson Blake, and Gertrude Gould.

SAVILLE PREPARES
"Evergreen" Starting Soon

Preparations are nearing completion for the shooting of "Evergreen." Jessie Matthews and Sonnie Hale will star in this picture, under the direction of Victor Saville. The film will be begun within a fortnight.

Sam Hardy, who played opposite Cicely Courtneidge in "Aunt Sally" at Islington, the spectacular musical production, left for America last Saturday.

ANNA NEAGLE
In Coronation Robes

A magnificent coronation scene has just been staged by British and Dominions for "The Queen."

The scene is laid in the palace throne room—a vast set eight thousand feet square in area with a vista through three doors 25 ft. high and 10 ft. wide. Through these doors Anna Neagle walks into the throne room in full white coronation robes, followed

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by a host of court dignitaries in solemn procession.

The Queen's progress is made between two rows of soldiers in full regalia—her bodyguard—and she finally stops before the Archbishop, who crowns her.

Fifty ex-cavalry men were used as the bodyguard, and the scene was most impressive as they stood with unsheathed swords at the salute in honour of the Queen, while the procession moved forward to the strains of an organ playing "Abide With Me."

Miles Malleson, as the Chamberlain, and Gibb McLaughlin, as the General, have appeared very prominently in this sequence.

Wilcox has also shot the scenes immediately following the Coronation, when Fernand Graavey leads his revolutionaries right into the palace and engages the guards in a hand-to-hand encounter.

"WHITE ENSIGN"

A Naval Director

The following is the cast of "White Ensign," which is now in production at Sound City: Anthony Kimmins, Molly Lamont, Anthony Ireland, Victor Stanley, Ivan Samson, Ballard Berkeley, Ken Villiers, Edgar Driver, Ivo Dawson, and Randolph McLeod.

The director is Commander J. L. F. Hunt, who directed "Karma" and was associated with "Men Like These." A number of weeks have already been spent doing exteriors at Chatham and Portland and shots with the Royal Fleet.

The story is an exciting one of a battleship quelling trouble in the East. There is strong anti-foreign feeling and hostile demonstrations are fomented by commercial interests, and a revolution breaks out. A picket left by the ship is powerless, but succeeds in sending an S.O.S. The cruiser returns in the nick of time. Aeroplane and submarines also take part.

VERSATILE MOLLY

Vocalist and Horsewoman

Molly Lamont, who is to sing in "White Ensign," hitherto has modestly concealed her talent. Actually, she is not only an accomplished soprano, but a practised dancer—ballet, musical comedy—as well.

Day, and the scenes will show them at sunrise giving vent to a hymn of hate against men.

"FACES OF DESTINY"

Newman Completing

The W.P. Films' series of shorts, "Faces of Destiny," are nearing completion under the direction of Widgey R. Newman.

With Lord Donegal as pilot, the unit secured excellent air sequences at Heston.

Lord Askwith, Sir John Bland Sutton, the Bishop of London, Lord Donegal, Gilbert Frankau, and Jenny Lee all appear in the series, whilst Willy Clarkson, the uncrowned king of Bohemia, makes his debut in these films. John Clennell is very pleased with the way this difficult subject has been handled—accurately, whilst maintaining full entertainment value.

UFA SIGNS GALLONE

A German Musical

Carmine Gallone has been signed by Ufa to direct both French and German versions of a new film in Berlin. As yet untitled, the subject is a musical one and was written by Walter Reich, author of "F.P.1."

This announcement has two points of interest. Firstly, Gallone will be the first foreign director to be invited to the German studios since the introduction of the new film régime in Berlin, and, secondly, he will have for his star Jan Kiepura, the popular tenor whom he discovered and brought to film fame in his production, "City of Song."

Gallone, whose services have been in great demand in British studios, is now completing his fourth production here this year. He directed the English version of his French-Hungarian film, "King of the Ritz" for British Lion; "Going Gay," at the Plaza next week, and "For Love of You," Trade shown on Friday last, for Windsor-Sterling, and courageously undertook to complete, and is now at work on "Two Hearts in Waltz Time" for Nettlefold Productions.

This enterprising and international director will leave for Berlin at the conclusion of "Two Hearts in Waltz Time."

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Fox Production Plans

Big Pictures Scheduled for 1934 Release

THE latest addition to the list of big personalities in the world of showmanship which Fox have accumulated is Robert T. Kane, the head of Fox Films European production activities, who has been appointed an international producer.

No fewer than six figureheads in the entertainment world have now definite interests in Fox. Besides Kane, there are Charles B. Cochran, Erik Charell, Erich Pommer, George White and Buddy de Sylva.

"Scandals" on the Screen

Kane leaves New York for Hollywood almost immediately, in company with George White, the famous Broadway musical comedy producer, who will make the first "George White Scandals." Following this production, Kane will work on the first Erik Charell production, which will be a musical extravaganza.

He will also concern himself with the production of two French pictures to be made under the supervision of Erich Pommer in Paris, after which he will put into work the Fox adaptation of the stage success, "Music in the Air." An entire cast of some of Fox's best-known Hollywood stars, headed by Lilian Harvey and Henry Garat, will be taken to Paris, the scene of the action of the play.

This will be the first time on which an American producing company has taken an entire cast to a foreign country for the making of a musical picture.

Fox Follies Again

One of the biggest undertakings in the Fox production schedule, "Fox Follies" (previously tentatively titled "Fox Movietone Follies"), is due to go into work this week. Produced by Lew Brown (formerly of the de Sylva, Brown and Henderson trio, composers of some of the greatest song hits since the war), "Fox Follies" will feature almost the entire star roster of the Fox Film Co., including Janet Gaynor, Will Rogers, Lilian Harvey, Warner Baxter, Henry Garat, Spencer Tracey, James Dunn, Sally Eilers, Heather Angel, John Boles, El Brendel, Norman Foster, Herbert Mundin, Lew Ayres, Mimi Jordan, Florence Desmond, Sid Silvers, Wini Shaw and Stepin Fetchit. Edward Sutherland, who made "Close Harmony," "Palmy Days," and other big musical productions, is the director.

More Important Subjects

Other productions which are being made on a large scale at Movietone City for 1934 release, include "Caroline" (formerly "The House of Connelly"), an all-star picture to be made under the personal supervision of Winfield Sheehan. The cast is headed by Janet Gaynor, Lionel Barrymore, Robert Young, Henrietta Crosman and Stepin Fetchit.

"Hoopla," a drama of the fair-grounds, with Clara Bow, Preston Foster and Richard Cromwell.

"Mr. Skitch," with Will Rogers, Zasu Pitts and Florence Desmond.

"I am Suzanne!" Lilian Harvey's third American picture, with Gene Raymond and the Picolli Theatre Marionettes.

"Coming Out Party," with Frances Dee, Gene Raymond and Nigel Bruce.

"All Men are Enemies," Richard Aldington's best-seller, to be made with an all-star cast.

"Sleepers East," with Wynne Gibson, Harvey Stephens, Preston Foster, Mona Barrie and Howard Lally.

"The Mad Game," with Spencer Tracy, Claire Trevor and Ralph Morgan.

"Stranger in the Night," with Victor Jory, Heather Angel and Miriam Jordan.

"Seven Lives Were Changed," with Heather Angel, Norman Foster, Ralph Morgan and Herbert Mundin.

"As Husbands Go," with Warner Baxter, Helen Vinson and Warner Oland.

"Smoky," with Victor Jory and Irene Bentley.

Anne Grey presiding at a Children's Party in THE HOUSE OF TRENT, filmed by Norman Walker for B. and H. Productions, which Butcher will distribute

Miss Lamont has just returned from Weymouth, where the exteriors for "White Ensign" have been taken and commenced her studio work on Wednesday.

One of her first scenes there will show her falling from a high-spirited horse. Miss Lamont is very interested to know how Director Hunt proposes to shoot this scene!

Commander J. L. F. Hunt, the director, and Anthony Kimmins—both of whom are ex-Navy—secured a good measure of co-operation from the Naval authorities at Weymouth and have returned with many thousands of feet of film taken on board H.M. ships of the line in the tin.

TEDDINGTON'S LATEST

Binnie Barnes in 'Nine Forty-Five'

Irving Asher has begun production on "Nine Forty-Five," a comedy drama. The leading roles will be acted by Binnie Barnes, who a few weeks previous starred in "The Silver Spoon" for Warners, and Donald Calthrop.

Included in an imposing supporting cast are Jimmie Finlayson, George Merritt, Margaret Garde and Violet Fairbrother. George King is directing.

SEW-AND-SEW AT WALTON

Hustle on Spectacular Sets

"Two Hearts in Waltz Time," which is now nearing completion at the Nettlefold Studios, can boast of some of the most ambitious and spectacular sets in current British productions, and the latest is easily one of Andrew Mazzei's most successful achievements.

A set within a set, representing the interior of a dirigible on a theatre stage, was built over night—a record time. Not only was the airship, with its complicated struts, constructed, but the surrounding sky cleverly suggested. Three prop men at sewing-machines stitched together nine miles of gauze, and this, paint-sprayed in effective shading, was hung outside the dirigible window, giving a realistic "passing cloud" effect.

Within the dirigible, Carl Brisson, as the star of the stage show, is surrounded by the crew, and he sings a neat number, composed by Franz Vienna, describing his "way with the girls."

Another attractive setting is being prepared which will show a girls' camp. A cluster of tents is inhabited by a bevy of beauties under the captaincy of Frances

Walker Revisits Sussex

Town and Country Scenes in "The House of Trent"

Norman Walker, who has earned so many eulogies for his presentation of the English countryside, has once again been exploring the Sussex byways for final exterior scenes and special shots for "The House of Trent," the initial B. and H. production which will be distributed by Butcher's.

A charming old manor house has been made the scene of many incidents of a story which covers two generations. High lights in the film include a country auction, an exciting beagle hunt, a county ball, and some realistic storm scenes, contrasting vividly with the busy streets of the Metropolis, the offices of a great daily newspaper, and a big London hospital

John Stuart, who plays a young country doctor in the earlier sequences, appears later as his student son. Anne Grey, as wife and mother, should make a charming and sympathetic figure throughout.

There is a delightful part for Wendy Barrie, with Peter Gawthorne as a titled newspaper owner, Moore Marriott as manager of his country estate, Norah Baring and Hope Davey as sisters of the hero, Estelle Winwood, Dora Gregory, Jack Raine, Hay Plumb and Humberston Wright.

Lest We Forget

The Bishop of Croydon addresses an audience of 4,000 people during the Armistice Festival on Sunday, at the Davis Theatre, Croydon, when it was placed at the disposal of the British Legion and the whole of the proceeds devoted to charity

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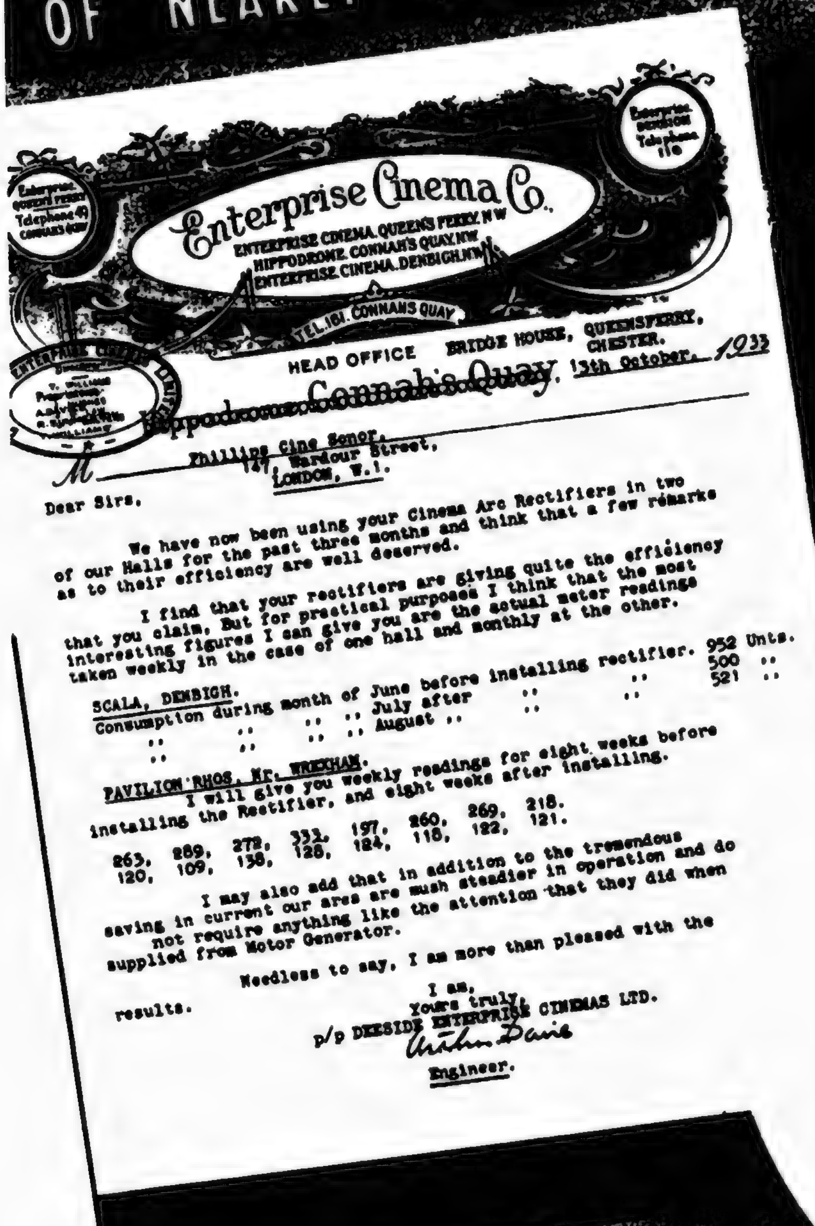

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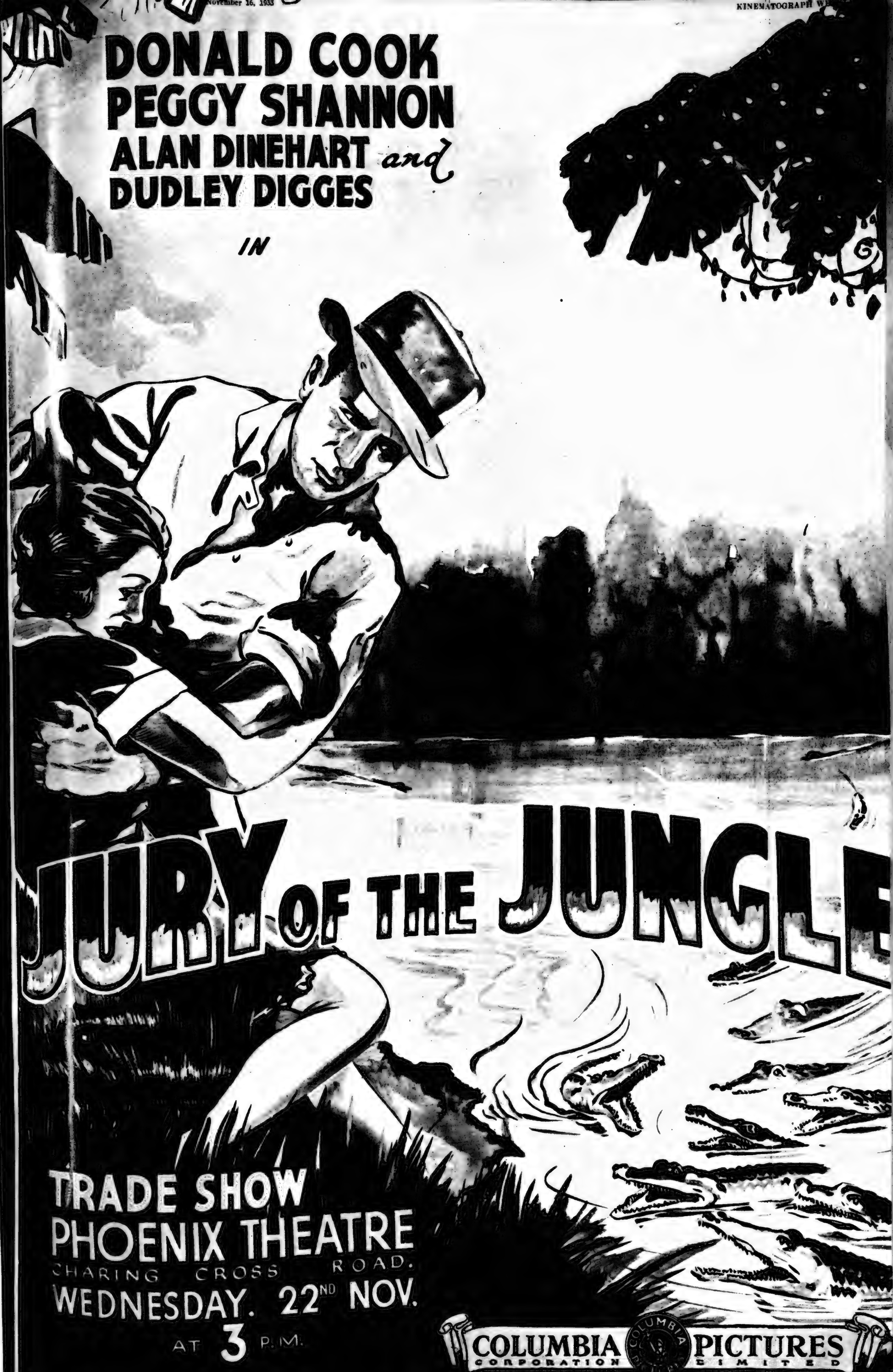

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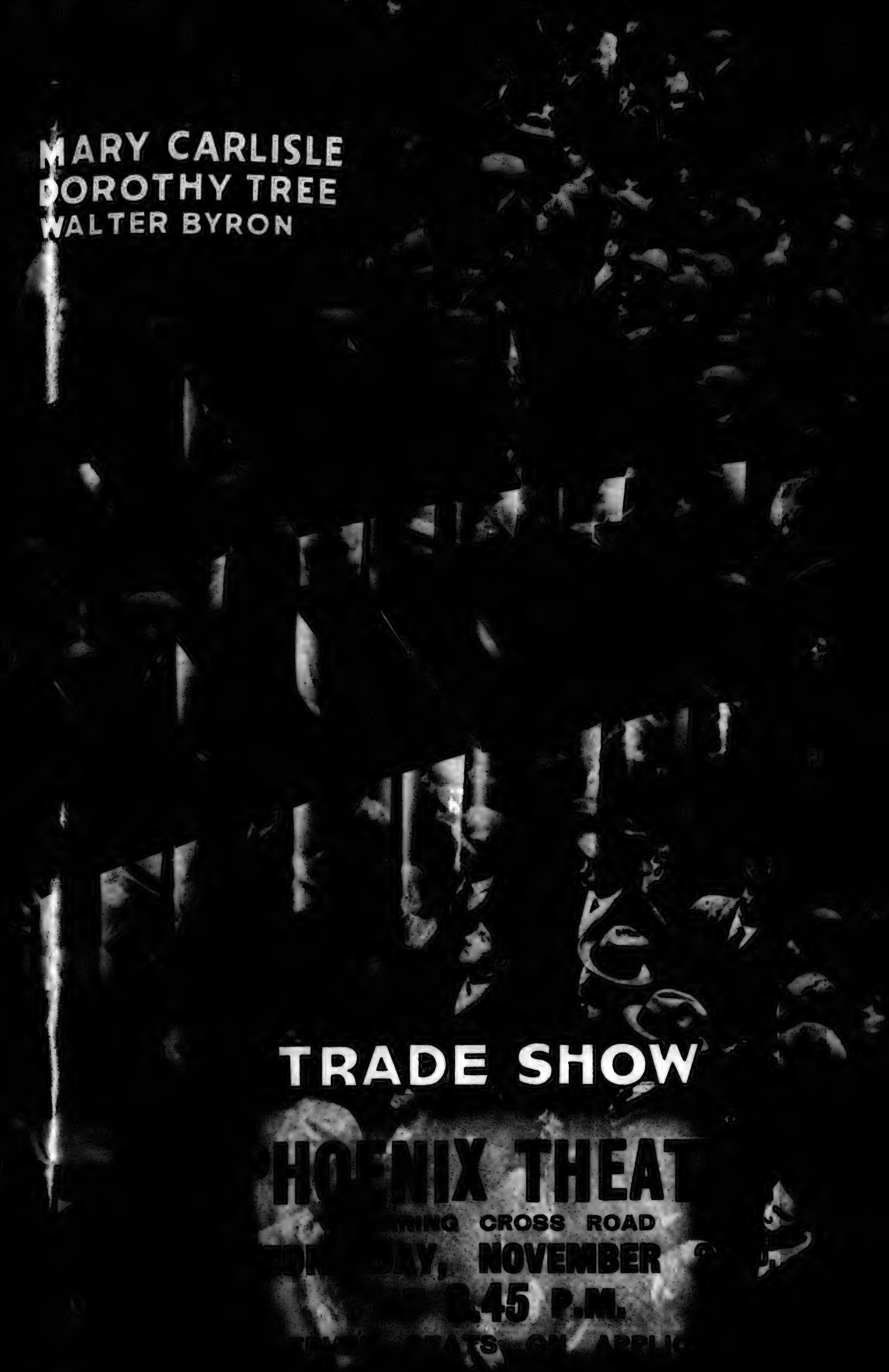

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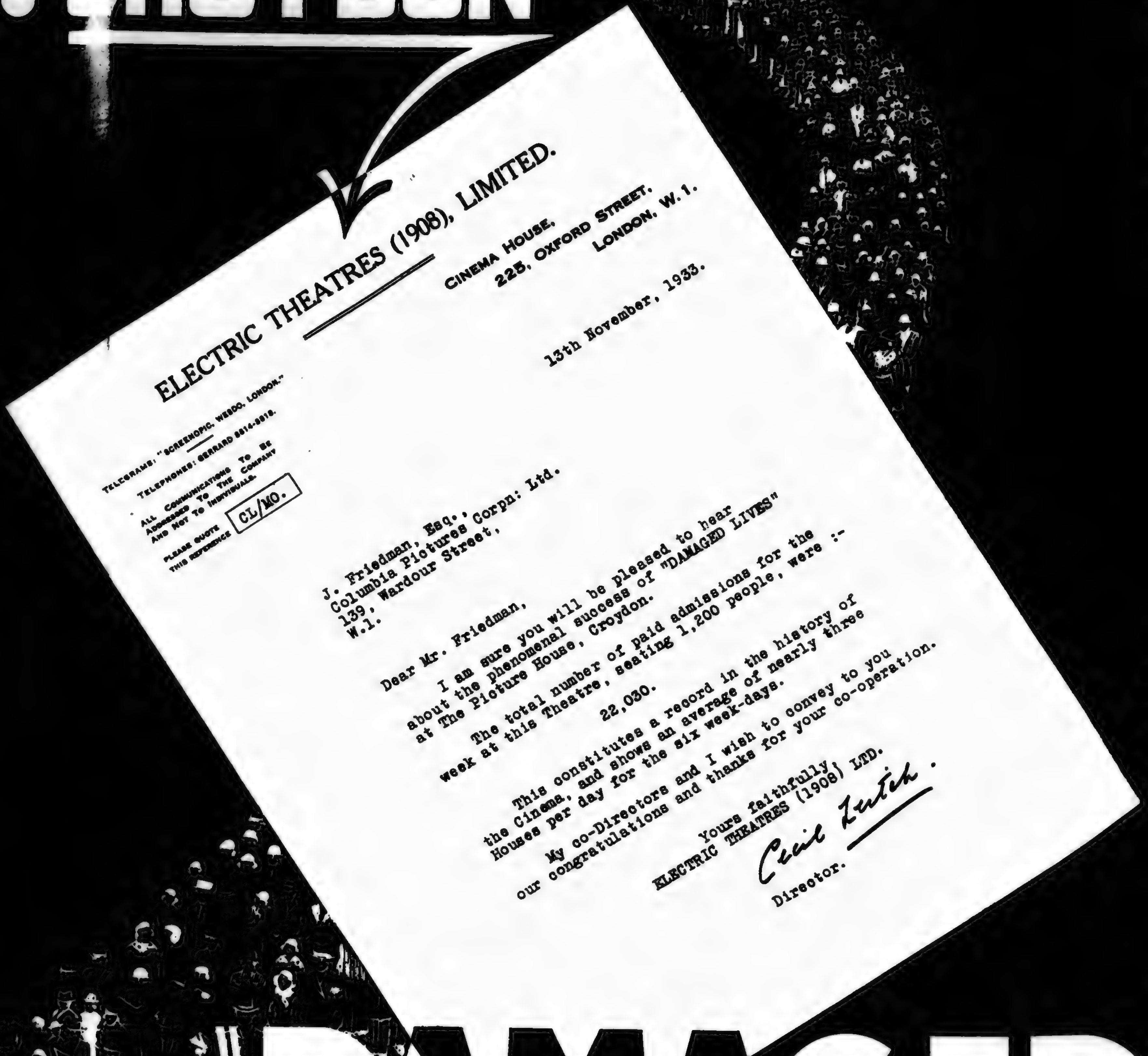

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Dear Mr. Friedman,

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The total number of paid admissions for the week at this Theatre, seating 1,200 people, were :-

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My co-Directors and I wish to convey to you our congratulations and thanks for your co-operation.

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"DAMAGED LIVES"

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A DAY OF SHOCKS IN LEAGUE GAMES

Kodak Take "One from the Bag"

REX WIN AT LAST

KODAK are an erratic team. They collect only three points from seven games, and get a goal average that is unenviable.

Yet they evidently rise to great occasions. Having got the *Era* scalp, most surprisingly they annexed another on Saturday—none other than that of the League pace-makers, the *Cinema*.

Kodak scored a sound victory by three clear goals, and so the Samuelites lost their second consecutive game and their high position in the table.

Kodak used packed defence tactics, and the visiting forwards held the ball too close and ran about in circles. Until the *Cinema* revert to early season methods—quick passes on the ground in front of the man—they will not win. Their defence made mistakes, and Kodak snapped up every opportunity to score.

Rex Score Five !

Another shock was provided by Rex Publicity. The wooden spoonists (so far) of the League have remodelled their team by adding new players, and in a good, pleasant game, beat Universal at home by a margin of four goals. Fast forward play earned the points. Universal were good, too, and had much bad luck with their shots. It is vastly encouraging to note a change in the fortunes of a club like Rex, who are courageous and whose spirit in successive defeats exemplifies the *Kine.* League sportsmanship.

The "Era" Collapse

A win for B. and D. at Epping over the *Era* was no surprise, but the score certainly was one. The cup-finalists possess one of the most brilliant forward lines in the League, and their team work, under the recent coaching of Blythe, the famous Arsenal player, is better than at the beginning of the season. But the *Era* are no weaklings, and for their defence to crack to the tune of seven goals passes comprehension. The individual players are these—Welsh, Nelson. Morris, Lomas, and others, but their lack of co-ordinated play of the kind that gets goals is the reason. They sadly need two good wing half-backs. Howell at outside-left for B. and D. played a wonderful game.

The home team were unlucky in having three men hurt.

November 11 Results

Rex 5 (Rae 2, Todd 2, Raymond), Universal 1 (Godwin) (half-time, 3—1).

The *Era* 1, (Welsh), B. and D. 7 (Hall 3, Harris 2, Howell, Boote) (half-time, 3—1).

Kodak 3 (Wainwright, Hudson, Blackwell), The *Cinema* 0 (half-time, 1—0).

Table to Date

	Pd.	W.	L.	D.	Goals. F.	Goals. A.	Pts.
British Lion	6	6	0	0	39	7	12
British and Doms.	5	4	1	0	45	6	8
The *Cinema*	6	4	2	0	31	12	8
B.I.P.	3	3	0	0	13	2	6
The *Era*	7	3	4	0	25	24	6
Elstree Labs.	6	3	3	0	13	18	6
Kodak	8	2	5	1	13	30	5
Kay Films	3	2	1	0	9	13	4
Universal	5	1	3	1	9	14	3
Rex Publicity	7	1	6	0	10	45	2
Radio Pictures	5	0	5	0	5	41	0

SUNDAY "KINE." LEAGUE

Results for Sunday, November 12

Kit-Cat 0, v. Regal, Marble Arch, 11; Wimbledon 1, v. Empire, Leicester Square, 0; Astoria, Charing Cross Road, 6, v. Gaumont, Streatham, 3; Astoria, Finsbury Park, 4, v. New Cross 3.

League Positions to Date

	Pd.	W.	L.	D.	Goals. F.	Goals. A.	Pts.
Orpheum, Golders Green	5	4	0	1	17	2	9
Astoria, Finsbury Park	6	4	2	0	15	11	8
Regal, Marble Arch	4	3	0	1	19	6	7
Astoria, Charing Cross Road	6	3	2	1	14	11	7
New Cross	5	3	2	0	16	8	6
Empire, Leicester Square	5	3	2	0	18	9	6
London Palladium	4	2	2	0	15	7	4
Palais, Wimbledon	6	1	4	1	8	16	3
Regal, Kingston	4	1	3	0	15	12	2
Gaumont Pal., Streatham	5	1	4	0	8	27	2
Kit-Cat	6	1	5	0	7	43	2

TRADE RUGBY STARTED

There are sure to be some Rugby enthusiasts in the Trade who would like a good game on Sunday, December 3. If they will send their names to F. G. Denman, c/o G.B. Equipments, Ltd., Film House, Wardour Street, who is arranging this match in which well-known members of the Rugby world will be taking part, he will be pleased to forward particulars. The Trade Benevolent Fund will benefit from this sporting event.

JEFFREY BERNERD WINS MEDAL

The Screen Golfing Society's monthly medal competition, played at Stoke Poges on Sunday, was won by Jeffrey Bernerd (10) with a net score of 69. He "came home" in 33, a very good performance.

Sid Taylor (32) won in the novice's section with a net score of 78.

MADAME GAUMONT'S DEATH

My Paris correspondent, Ed. G. Kendrew, reports the death at Saint Maxime, on the French Riviera, of Madame Leon Gaumont, wife of the famous kinema pioneer. She was buried last week at St. Maxime, where M. Gaumont has mainly resided during the past five years.

We join with his many friends in expressions of sincere sympathy to M. Leon Gaumont and his son Louis, who recently established his own kinema business in Paris, in offices on the Champs Elysées.

The *Evening Chronicle*, Manchester, has started a new Saturday night feature—"They Make the Stars"—stories of the careers of the kinema and theatre managers in the district. W. Greenfield, Paramount, and Louis Lewis, Theatre Royal, have already appeared in the feature.

KINE. LEAGUE PARIS MATCH

TRIAL TEAMS SELECTED

THE Selection Committee of the Kinematograph Football League has chosen the following teams to represent it in the Trial at Boreham Wood on Saturday week.

The team to travel to Paris for the game against the French Film Trade on January 7, will be announced shortly after the Trial.

TEAMS.

Colours: Barron (Universal), D. Mehew (B. and D.), S. Hooper (Br. Lion), N. Henry (Kay Films), T. D. Welsh (*Era*), L. Evans (B. and D.), R. Beckley (Radio), B. Morris (*Era*), R. Carter (*Cinema*), G. Axtel (B.I.P.). F. Lidgley (Br. Lion).

Whites: Jones (B. and D.), L. Pook (*Cinema*), K. Lynch (Kodak), A. Smith (Elstree Labs.), G. Young (*Era*), D. White (*Cinema*), G. Fitzhugh (B. and D.), R. Harris (B. and D.), A. Watmore (Br. Lion). E. Hall (B. and D.), E. Daley (Br. Lion).

Reserves: J. Wallbanks (Kay), J. Hawes (Br. Lion).

Kick off at 2.45 on the ground of the British and Dominions Club. Boreham Wood.

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W.E. WORLD WIRINGS

Nearing 10,000 Installations

A territorial summary of world-wide installations has just been issued by Western Electric and shows that the company has installations in almost every country of the globe.

The extensive nature of the W.E. service organisation is indicated by the fact that they have now 9,378 installations, with the addition of 161 contracts yet to be completed. The total of 9.378 includes 8,706 theatre installations, with 672 pre-view and other auditoria, and comprise the installation in 62 individual countries.

The United States possess a total of 5,745 W.E. installations, Canada and Newfoundland 377 and Latin America 258. In the latter area the Argentine has the greatest number with 75 installations complete. In Australia, W.E. has installed 354 equipments, 95 in New Zealand. In Europe and Asia the total is 2,557, the British Isles leading with 1.660 systems installed, and 19 yet to complete, France taking second place with 196, and India third, with 89.

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PROJECTIONISTS' GUILD

ANTI-FIRE DEMONSTRATION

The November general meeting of the Sheffield Court of the Guild of Kinema Projectionists and Technicians was held at the Central Cinema by kind permission of the directors and manager. Several managers were present, also fully 50 projectionists, most of whom belonged to the Sheffield Court.

A lecture was given on the prevention of film fires by Mr. Sommerville, of Pyrene.

He explained the working of the anti-film fire equipment and demonstrated the equipment.

After several questions, Supt. S. T. Breakes, chief of the City's Fire Department, who was present at the special request of the Chief Constable of Sheffield, spoke of the desirability of installing some such appliance as the Pyrene equipment, and so ensure the elimination of a film fire.

MANCHESTER C.E.A.

Preparations are now under way for the annual meeting of Manchester and District C.E.A., to be held in Manchester next January. Chris. Bowmer, acting secretary, informs the *Kine.* representative that Fred Carlton, the secretary, who has been indisposed for some months, is making big strides toward recovery.

Era F.C.: Back row—H. H. Head, L. Henderson, G. Lomas, L. Hammond, B. Morris, R. Freemantle. Seated—W. Nolan, T. Lines, T. D. Welsh (capt.), S. R. Nelson, W. Applebee

M-G-M's Arctic Expedition

NATIVE CAST IN "ESKIMO"

"Tarzan and His Mate"

THE run of "Dinner at Eight" at the Astor Theatre, Broadway, which has been playing to capacity audiences ever since the beginning of its run three months ago, has been cut short to make way for "Eskimo," M-G-M's sensational drama of Arctic regions, which was filmed in Alaska, by an expedition under the supervision of director W. S. Van Dyke, remembered for "White Shadows in the South Seas," "Trader Horn," and more recently, "Crooks in Clover."

The company of forty-two people left Hollywood early in June of last year with 50 tons of equipment that included enough food for a year, medical supplies, mechanism for sound reproduction and a portable laboratory. They travelled by train, steamer and whaling vessel to bridge the 13,000 miles of difference between Los Angeles and Teller, Alaska.

The entire cast of "Eskimo" is composed of untrained natives, with the exception of a vessel with white traders and a post of the North-west Mounted Police While there are scenes of tribal dances and the hazardous hunting of caribou, walrus, polar bear and whale. "Eskimo" is primarily a compact drama with plot and counter-plot, using the Arctic region as incidental background.

"Eskimo" brings to the screen Mala, the native hero, a new type of film star. His work has so interested the Metro-Goldwyn-Mayer studios that he has been placed under a long-term contract. Author and director also appear in the picture, Freuchen acting as the captain of a whaling vessel, Van Dyke himself performing the rôle of a North-west Mounted Police inspector.

Under-water Fight with Crocodile

An under-water battle between a man and a crocodile at a depth of more than 30 ft. will be shown on the screen in "Tarzan and His Mate." Johnny Weissmuller is one of the combatants.

In the new picture, being directed by Cedric Gibbons, the swimming champion is required to plunge into a river with man-eating "croc." for a scene in which he saves the life of Maureen O'Sullivan. To photograph the battle a special camera device was constructed to penetrate watery depths.

Sock Entertainment

"There is a sock in every foot of it," was the comment of the *Hollywood Reporter* after the first Hollywood showing of "The Prize-fighter and the Lady." "If the exhibitor had nothing to advertise but Baer, Carnera and Dempsey he would still do a heavy business. With everything "The Prize-fighter and the Lady" gives him to carry these names should be in line for a landslide at the gate.

"A sock entertainment for any man's theatre," was *Variety's* report. "The Prize-fighter and the Lady" should prove a clean-up. There are enough selling angles in it to please the toughest exploitation man." Both papers praise in highest terms not only the remarkable performance turned in by Max Baer in his feature picture début, but also the performances of Primo Carnera, Jack Dempsey, and particularly, Myrna Loy.

Big Bad Wolf Signed

The three Little Pigs and the Big Bad Wolf have been signed by M-G-M to appear in its multi-star extravaganza, "The Hollywood Party." Arrangements for the appearance of the new stars were made with Walt Disney, who originally brought them to the screen in the now-famous "Silly Symphony."

"The Hollywood Party" was enhanced the other day by the addition of Mickey Mouse and the entire ensemble of the Silly Symphonies, also creations of Disney. The picture already includes Marie Dressler, Joan Crawford, Jean Harlow, Jack Pearl, Jimmy Durante, Polly Moran, Charles Butterworth, Frances Williams, Lupe Velez, the twelve M-G-M Debutantes, Johnny Weissmuller, Eddie Quillan, June Clyde, Laurel and Hardy, George Givot, Max Baer, and many others.

"Living in a Big Way"

"Living in a Big Way" is to co-star Marie Dressler and Jean Harlow. George Cukor is to direct.

"Transcontinental Bus," the new Robert Montgomery starring vehicle, went into production aboard a 'bus. The players include Madge Evans, Nat Pendleton, Ted Healy, and C. Henry Gordon.

"The Witch of Wall Street," dealing with the adventures of a woman operator in New York's financial mart, has been purchased by M-G-M as a May Robson vehicle.

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Proprietor Fined

Loose Spools in Box

Fines of 20s. in each case were imposed by the Bishop Auckland (Durham) magistrates on November 13, when Ernest Stephenson (33), of 9, Hudson Street, Ferryhill (Durham), and Arthur T. Lewis (41), of 22, Rennie Street, Dean Bank, Ferryhill, proprietor and assistant manager respectively of the Star Kinema, Chilton (Durham), pleaded guilty to breaches of the regulations.

When a police officer visited the kinema he found broken films lying loose on the floor of the rewinding-room and two spools of film not in canisters.

Mr. Stephenson told the Bench that an operator had apparently been careless, as he had given instructions for the rewinding-room to be kept clear of loose films.

Chapter of Accidents at Armthorpe

How a chapter of accidents led to a series of summonses at Doncaster on Saturday. The Scala Cinema, Armthorpe, Ltd., were the defendants, and they were fined for having an insufficient number of attendants at a matinée performance, for not having red lights in the auditorium, and not having exit signs illuminated.

It was stated that when the police visited a children's matinée they found 200 children present, and only three attendants, which they considered insufficient.

W. Lindsay Crawford, for the defence, described the cases as being the result of a set of unfortunate accidents. On that day the managing director and one of the girls had to go home ill. The running down of the batteries caused the lights to fail.

Inspector Thompson admitted that on previous visits police had found everything satisfactory and in order.

Defendants were fined £5 in all, including costs.

ZENIFILMS MOVE

Zenifilms, Ltd., moved to larger offices from 25, Denmark Street, to Regency House, Warwick Street, W.1, on November 11.

Milder's Provincial Tour

"FOOTLIGHT PARADE"

Personal Trade Show Presentations

Because of the outstanding importance of "Footlight Parade," Max Milder, managing director of Warner Bros., has made arrangements to present Warner's great new musical personally at every Trade show arranged in the provinces.

"Footlight Parade," which is claimed to be unquestionably one of the biggest box-office propositions of the talkie era, is set for provincial Trade showing as follows:—

Cardiff, Queen's, November 14, 11 a.m.; Birmingham, Forum, November 15, 10.30 a.m.; Liverpool, Forum, November 16, 10.45 a.m.; Manchester, Theatre Royal, November 17, 10.45 a.m.; Glasgow, Regal, November 20, 11 a.m.; Newcastle, Grainger Picture House, November 21, 10.30 a.m.; Sheffield, Union Street Picture House, November 22, 11 a.m.; Nottingham, Elite, November 23, 10.30 a.m.; Leeds, Rialto, November 24, 11 a.m.

Max Milder is travelling with each print to the key cities where the Trade shows, detailed above, will be held, and he will be present in person to welcome the exhibitors on these territories.

"Footlight Parade" is set for general release on April 16, 1934.

MAX MILDER

TRADE SHOW OF THREE NEW COLUMBIA FILMS

"Winged Devils": "Two in a Million": "Jury of the Jungle"

FRONT RANK STARS AND DIRECTORS

THREE important pictures of the new group of Columbia offerings are to be Trade shown by Joseph Friedman at the Phœnix Theatre next week. Each film is an outstanding example of the Columbia policy of combining the highest star and directorial values with vigorous dramatic stories of box-office appeal.

The three pictures scheduled are "Winged Devils," with Robert Armstrong, Richard Cromwell and Dorothy Wilson, on Tuesday evening.

"Jury of the Jungle," a stirring drama of the Brazilian jungle, will be shown on Wednesday afternoon, and on the same evening "Two in a Million," with Dorothy Tree, the new Columbia star, will be presented.

"Winged Devils"

There is no risk that a news-reel man will not run if he can secure a "scoop," and in this story of the experiences of film cameramen there are so many thrilling sequences that "Winged Devils" must have an immense public appeal. Robert Armstrong is featured as "Scoops," a nervy photographer, who earns a considerable reputation as a news-reel man but who really depends for his success on the dare-devilry of his assistant, Richard Cromwell, who, with Dorothy Wilson, is responsible for the delightful romantic episodes in the film.

There is early indication of the rapid action which dominates "Winged Devils," for the very first scenes show some amazing aerial stunts, with Richard Cromwell, tied to the wing of a plane, to secure a "splash" for his news-reel. Incidentally, no "doubles" were used in this picture; the "stars" took all the knocks and figured in every thrilling sequence screened.

Amazing Sequences

In covering some naval manœuvres—gems of photography, these—Scoops gets too drunk to carry on, and young Dick, taking over, secures exclusive shots of a destroyer accidentally ramming a rising submarine. Through Scoops' carelessness, these crash shots are ruined and Dick gets fired. Hearing, later, that Scoops is to go on a long distance tour with the giant airship, "Savannah," Dick contrives to get aboard. While in mid-air a plane is lowered from the dirigible to return to the base for material, and, by a ruse, Dick clambers aboard and makes the return journey. The ensuing scenes are among the most graphic ever brought to the screen.

The huge airship is caught in the full fury of a storm, and although she is navigated still higher and higher, she eventually cracks up completely. While the crew climb frantically to the top of the broken air leviathan, Scoops and Dick stick to their camera and photograph every movement of this momentous scene.

Roy William Neill's direction of this gloriously thrilling film is superb. An excellent supporting cast includes Edmund Breese, Morgan Wallace, Dorothy Revier, Bessie Barriscale, Geneva Mitchell and Luis Alberni.

"Two in a Million"

The brilliant debut of Dorothy Tree is only one of the many outstanding features of "Two in a Million," a wonderfully human story, written in screen form, by that master of drama and pathos, Jo Swerling. Boldly and vividly, he paints a realistic picture of life in a small New York boarding-house, interpreting perfectly the diverse moods and temperaments of the different characters.

Before Columbia introduced Dorothy Tree to the screen she had earned a considerable reputation as a Broadway "star," with a decided preference for emotional rôles. She could not have been offered a finer opening vehicle for her speciality than the role of Kitty in "Two in a Million," and her startling performance in this film definitely indicates that she is destined to reach top rank. Wallace Ford's exceptional talent has found expression in the role of an irresponsible gambler, who thinks so little of his previous affair with the lovely Kitty that he audaciously introduces to the boarding-house a not-at-all blushing bride, a whimpering, butterfly character, delightfully impersonated by Mary Carlisle, of "College Humour" fame.

Living People

Ford thoroughly enjoys himself in this gay cavalier characterisation, which affords him an excellent outlet for his characteristic boisterousness, his acting, especially during the thrilling horse-racing sequences, being among this picture's high-spots. Another great success is the pairing of the always consistent Walter Connolly with Louise Carter, as the Lawtons, a lovable old couple, who act as unofficial godparents to the rest of the household, and whose state of continual married bliss accounts for the title of this film. Walter Byron is cast as a dreamy poet, with an artistic temperament that does not allow of work, while Fern Emmett makes an ideal and very amusing landlady. Lucien Littlefield and Willard Robertson are responsible for a lot of humour, and other reliable characterisations are forthcoming from Maude Eburne, Harry Holman, Bradley Page and Kate Campbell. Director Albert Rogell, who has achieved enviable notoriety for his previous "hits," "The Wrecker," "Below the Sea," and "Air Hostess" (three Columbia pictures), "Sarah and Son," "Aloha," "Sweepstakes," and "Suicide Fleet," has scored a distinct personal triumph with "Two in a Million." "Two in a Million" is chockfull of life and living people, and its so human atmosphere ensures a universal appeal. This picture, it is claimed, will most certainly live in the minds of audiences long after they have seen it.

Clark Gable, M-G-M star, who has been loaned to Columbia

"Jury of the Jungle"

"Jury of the Jungle" features Donald Cook, Peggy Shannon, Alan Dinehart, and Harold Huber in the principal rôles, with Dudley Digges, Toshia Mori and Clarence Muse also prominent in a large and talented cast.

The story centres round the lives of five white men and a white woman, thrown together in the heart of a Brazilian jungle. This stirring drama of unleashed primitive passions is also directed by Roy William Neill and has been written for the screen by Ethel Hill and Dore Scharry.

In the South American jungle village of Malango where murderers, embezzlers, fugitives and convicts find refuge, "justice" is meted out by a self-appointed judge, a white man named Taggart. Stealing is punishable by death: his jury, the crocodiles, decide that. Eventually Taggart is betrayed by a girl and himself thrown into the river. A gripping, emotional drama of the tropics.

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"MAN'S CASTLE"

Praise for Borzage Picture

CLARK GABLE VEHICLE

Production at the Columbia studios is practically at its peak. Several important productions are on the floor and in the editing rooms there is much activity in all departments preparing forthcoming subjects in the schedule.

Among the recently completed pictures is the new Borzage production, "Man's Castle," in which Spencer Tracy and Loretta Young are starred.

Hollywood Praise

Following its recent preview in Hollywood, "Man's Castle" was acclaimed by the *Hollywood Reporter*.

"Turn Frank Borzage loose on a story like 'Man's Castle,'" says the critic, "and the result is as much a foregone conclusion as anything in this business can be. . . . It's a gorgeously told, poignantly human romance. . . . Loretta Young's 'Trina' stands above anything she has ever done. It will always be a mark for her to shoot at. . . . One forgets Tracy is acting, so splendid is his characterisation. . . . Ought to spell busy box-offices for all showmen."

Clark Gable's Role

Clark Gable, who has been borrowed from M-G-M, will play the leading rôle in Columbia's ambitious production, tentatively titled "Night Bus." It is a romantic tale with a novel background, that of a great omnibus crossing from one end of the continent to the other, a mode of travel that has become as popular as the railway in America. Gable's leading lady in the film has not yet been announced.

Clark Gable is the latest famous "name" to be added to the galaxy of artistes who will participate in Columbia's programme this coming season. These include Elissa Landi, Leslie Howard, Lewis Milestone, Frank Borzage, Joseph Schildkraut, Edmund Lowe, and Carole Lombard.

Lowe and Ratoff in Musical Film

Columbia are giving Harriet Lake, their new blonde "discovery," every possible advantage in the new musical film, "Let's Fall in Love," which is shortly to go into production. Edmund Lowe and Gregory Ratoff have been added to the cast of this elaborate extravaganza—Lowe in the rôle of a movie director, and Ratoff as a producer with an accent. Wera Engels, the beautiful German actress, will also have a prominent rôle.

Phil Rosen, the famous director of "The Miracle Man" (silent version), has been assigned the direction of Columbia's forthcoming production, "The Criminal Within." This is planned as one of the company's more important pictures for the coming season, and tells the dramatic story of a man who is at the mercy of his dual personality. A well-known male star will shortly be announced for the leading rôle

PARAMOUNT'S LATEST GROUP

"Wonder Bar"

Production Started on Al Jolson Film

A CABLE from the First National studios at Burbank announces that the production of "Wonder Bar" commenced on November 1. This important picture will be an outstanding feature of D. E. Griffiths' programme for the forthcoming season.

"Wonder Bar" is being produced in an ambitious manner, with Al Jolson in the leading rôle, again under the direction of Lloyd Bacon, who directed Jolson's famous picture, "The Singing Fool." Jolson, it is stated, will be seen in an entirely new type. The musical numbers are being specially written by Harry Warren and Al Dubin, who have been associated with many outstanding song successes in First National productions, and the dance ensembles will be directed by Busby Berkeley, famous for his work in "Gold Diggers of 1933."

At present the following outstanding personalities have been assigned prominent roles:—Kay Francis, Ricardo Cortez, Ann Dvorak, Warren William, Hugh Herbert, Guy Kibbee, and Robert Barratt.

In its theatrical form "Wonder Bar" proved a sensation in London, New York, Berlin and Paris. Playing at the Savoy Theatre, London, in 1930, it had a very long run and was produced by the world-famous Max Reinhardt, with Joseph Greenwall, Carl Brisson, Dorothy Dixon, Elsie Randolph, Norah Blaney, Gwen Farrar, and Cecil Parker at the head of the cast.

In every respect a thoroughly up-to-date entertainment, "Wonder Bar" is eminently suited to screen production.

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THE CHARM OF LONDON

P.D.C. Shorts Praised by Critics

Without the blare of trumpets, P.D.C.'s "Old and New London" series has come to the attention of the critics in no uncertain manner. Congratulatory paragraphs are appearing daily in newspapers all over the country, welcoming the new films of the Capital of the British Empire.

The *Daily Sketch* is of the opinion that these films "will meet with a long-felt want." "All of them are extremely well done" is the comment that appears in the *Star*, which paper goes on to say that "Photographically they are gems which gather the romantic interests of London, and the commentary is excellent."

A writer in the women's column of the *Birmingham Post* believes that "London lovers will await the first showing of the films sponsored by P.D.C. as eagerly as one awaits the arrival of family photographs," and even the conservative *Times* finds room in its columns to comment upon the arrival of the first complete series of films taking London as its subject.

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"BLONDE BOMBSHELL"

Important Title Change

The Jean Harlow-Lee Tracy co-starring feature, hitherto known as "Bombshell," is to be re-titled "Blonde Bombshell."

This satire on Hollywood life, which was Trade shown in London recently and had a marvellous reception at its showing, is due to be presented at the Empire very shortly.

It was felt that the title "Bombshell" was liable to be misconstrued, and that "Blonde Bombshell"—in addition to being more in keeping with the spirit of the film—was much better from a box-office viewpoint.

After searching for the last six months for a suitable boy to play the featured rôle in Frank Borzage's next production, which is carrying the working title of "No Cannons Roar," Columbia Pictures Corporation announce that they have signed George Breakston, virtually an unknown, for the principal character in this Ferenc Molnar novel.

Big Attractions Scheduled

Dorothea Wieck and Charles Laughton

WITH "The Way to Love" drawing the legions of Maurice Chevalier's fans to the Carlton Theatre, and "I'm No Angel" launched at a successful Trade screening Paramount will shortly embark on a series of presentations embracing further outstanding productions in their Third Quarter Group.

"Cradle Song" will present Dorothea Wieck, who gained international fame in "Madchen in Uniform," in her first English speaking rôle.

No expense has been spared to make "Cradle Song" a superlative production. Mitchell Leison is considered to be a perfect selection as director. The picture has one of the finest casts ever assembled for a screen production. In support of the star are Sir Guy Standing, Louise Dresser, Mischa Auer and Georgia Caine. Evelyn Venable is the girl, and Kent Taylor has the juvenile lead.

The story of "Cradle Song" is one of the most beautiful ever portrayed on the screen. As the girl, Joanna, who leaves her five brothers and sisters to enter a convent, Dorothea Wieck has an emotional rôle of tremendous power.

Her joy in rearing the foundling Teresa is enchantingly depicted, and her despair, when, years later, she has to relinquish her to the world and love is a deeply moving portrayal.

Harbour Background

Written by the author of "I Cover the Waterfront," the story of "Cap'n Jericho" was directed, produced and adapted for the screen by the famous writing-director team of Grover Jones and William Slavens McNutt.

The story itself is a straightforward one; the bulk of the action taking place against a harbour background. The most attractive feature is that the very simplicity of the story, and the charm of the surroundings have resulted in Richard Arlen giving an unforgettable performance in which he is aided by a uniformly good supporting cast, not the least member of which is a baby who is a rival for the popularity of Baby LeRoy. The cast also includes Judith Allen, Sir Guy Standing, Sesue Matsui, Iris Yamacka and Barton MacLane.

Four Marx Bros. Again

"Duck Soup" again finds the Four Marx Brothers, the world's craziest comedians, in a new locale. This time it is a mythical republic called Fredonia. Feminine charm and beauty will abound in the picture as in addition to Raquel Torres, the vivacious Mexican actress, who is the leading lady, some of Hollywood's most attractive dancers appear in the ensembles under the direction of Seymour Felix, the dance director of Ziegfeld's "Follies."

"Duck Soup" is even funnier than the previous Marx Brothers' successes.

Charles Laughton and Carole Lombard have the leading rôles in "White Woman," a story of the Malay Archipelago, with Charles Bickford, Kent Taylor, Charles B. Middleton, Claude King, James Bell and Ethel Griffies also in the cast.

Big Musical Show

"Take a Chance," the new Paramount musical film, is a gay extravaganza concocted around four carnival side-show entertainers who become tired of small-town life and decide to snatch fame and fortune on Broadway. James Dunn and Cliff Edwards, who just can't keep from pocketing other people's watches and miscellaneous valuables, make a splendid team. June Knight and Lillian Roth capably support the leads.

"Take a Chance" has a much stronger plot than the usual musical film, besides boasting of a chorus of Broadway's prettiest girls and at least five hit songs.

Majestic Progress

POWERFUL PRODUCT FOR P.D.C.

Since the formation of Majestic Pictures Corporation a little over a year ago, this progressive American independent production company has made great strides.

"In one single year," stated Herman Gluckman, president of Majestic, at a recent Convention in Chicago, "we have acquired branch offices in every key territory in the United States and Canada, in addition to completing the satisfactory arrangements for distribution of the Majestic output in Great Britain through P.D.C., Ltd."

To attain the rank of one of the foremost major producer-distributor organisations is next year's goal of Majestic Pictures Corporation, who recently outlined the programme of twelve feature productions for the 1933-34 season.

Story Values First

At the Majestic Convention it was agreed to spend considerably greater sums on the forthcoming season's product. The negative costs will range between $85,000 and $128,000, with two of the twelve—both musicals—running as high as $150,000, according to Mr. Gluckman.

With the company's production chief—Phil Goldstone—having his eye on story value, star power and direction, Mr. Gluckman said:—

"After all, the fundamentals of good motion pictures revolve around what you've got in your stories. Too many producers nowadays forget their stories, pay high prices for stars and directors, and then wonder why their films do not draw. Basically it's the story and on the surface it's the stars."

Star Names

That Majestic Pictures Corporation realises story values must be backed by star names and talented casts is evident by the histrionic talent which has been displayed in Majestic's first season's output. Paul Lukas, Leila Hyams, Dorothy Mackaill, Lionel Atwill, Fay Wray, Jean Hersholt, Evelyn Brent, H. B. Warner, Pat O'Brien, Neil Hamilton, Paul Cavanagh, C. Aubrey Smith, Mary Brian, J. Farrell Macdonald and Ruth Donnelly are but a few of the screen's best-known players who have appeared in the past year's Majestic productions.

Sarah Padden, Alan Dinehart, Zita Johann, Paul Cavanagh and Henry B. Walthall will be seen together in the newly completed "The Sin of Nora Moran," an adaptation of W. Maxwell Goodhue's "Burnt Offering."

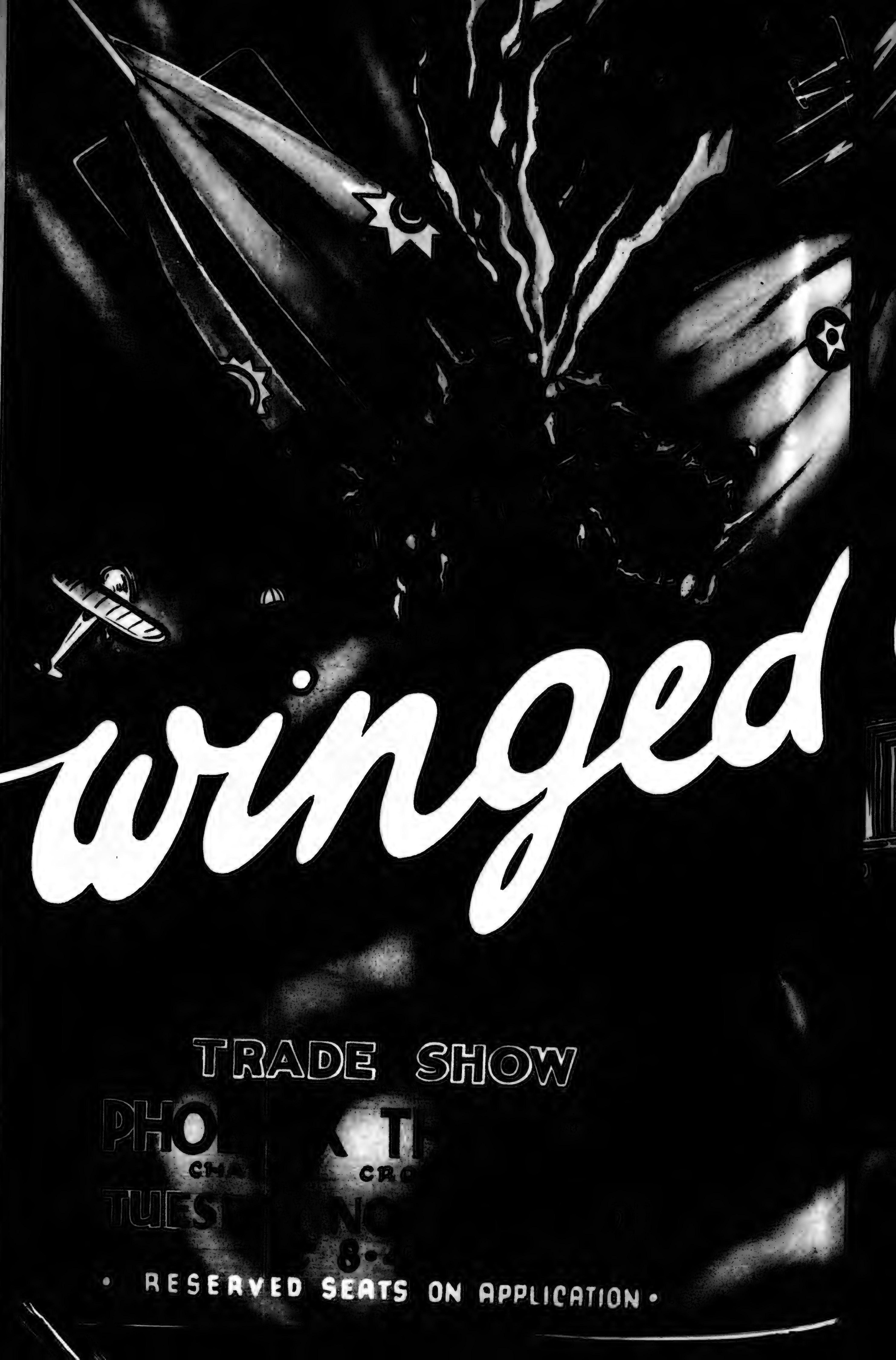
As a natural consequence, P.D.C., Ltd., who are not only distributing Majestic Pictures during the season to come, but have also acquired the distribution rights of the twelve British productions scheduled by the newly formed Triumph Film Co., Ltd., are looking forward to the future with more confidence than ever.

“TWO IN A MILLION”

Dorothy Tree, one of the brightest of Broadway's bright lights, is said to make a sensational debut in the Columbia offering TWO IN A MILLION, a delightful and very human story of boarding-house life in New York. The male lead is acted by Wallace Ford, Walter Connolly and Louise Carter enact Darby and Joan roles, which give the title to the picture, and Mary Carlisle and Walter Byron are prominent in support. TWO IN A MILLION will be Trade shown on Tuesday evening

“WINGED DEVILS”

Another important offering in the new Columbia schedule is WINGED DEVILS, which will be Trade shown on Wednesday evening. The story is a thrilling drama dealing with the hair-raising stunts of news-reel cameramen in the clouds. Robert Armstrong, Richard Cromwell and Dorothy Wilson are the featured players.



winged

TRADE SHOW

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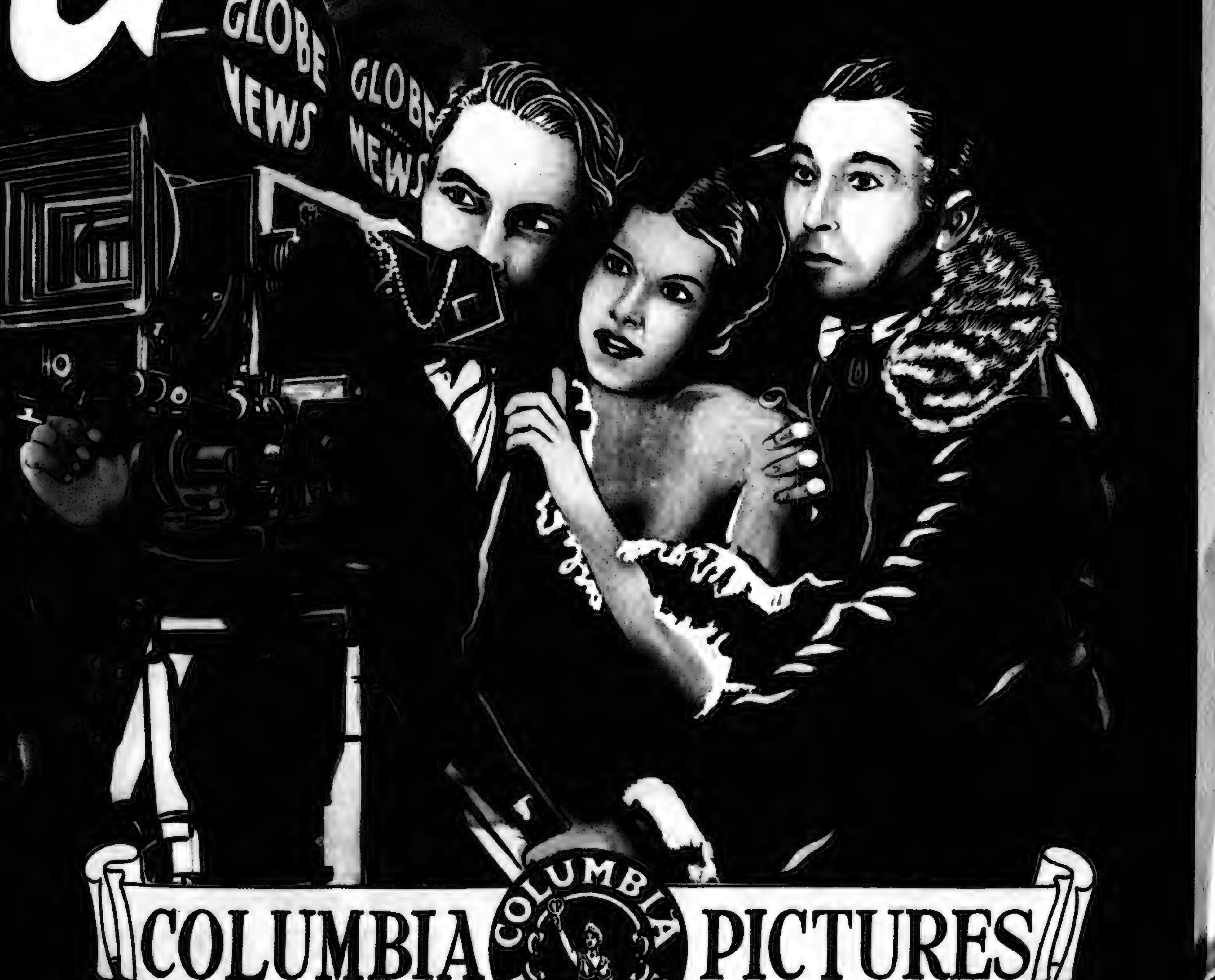
• RESERVED SEATS ON APPLICATION •

Daredevils of the Camera!

Robert ARMSTRONG
Dorothy WILSON . . .
Richard CROMWELL

IN

devils


GLOBE NEWS
GLOBE NEWS

COLUMBIA PICTURES
139 WARDOUR ST. LONDON . . . W.1.

James Cagney in THE MAYOR OF HELL (Warner), at the Regal next week

Benefits of Co-operating with Magistrates

LIVERPOOL EXAMPLE

SUNDAY OPENING

At the meeting of the North-Western C.E.A. pleasure was expressed at the decision of the Liverpool magistrates in granting the renewal of the annual licences on the old terms, despite the views put forward at the recent meeting of the Justices, when their Theatres and Entertainments Committee were criticised because of their "A" films attitude.

"The Bench has demonstrated that it has the courage of its own convictions," declared the Chairman. "The magistrates have indicated what they consider to be best in the interests of the public."

The opposition to the renewal of licences came from parties who carried some weight; no representations, however, were made on behalf of exhibitors, the matter being left entirely to the discretion of the Bench.

"Every licensee should be absolutely vigilant and thorough in carrying out the conditions and terms of his licence," said the Chairman. "Assist the magistrates as much as you possibly can and if you are in doubt on a point of interpretation, err in favour of the magistrates, and prove yourself worthy of their confidence."

One exhibitor made the suggestion that it might be worth while to ask the Liverpool magistrates to say that a parent or guardian of a child who obtained admission to a picture theatre improperly, should be held equally responsible with the licensee. This suggestion was not adopted.

The branch, however, decided to send a message to R. K. Milne, who made the application to the magistrates for the renewal of licences, complimenting him on the way he put forward the exhibitors' case.

It was agreed the secretary, G. Dudley West, should circularise members reminding them that when they are showing films ("A" or "U") which in their opinion are unsuitable for children, they should exhibit a notice on the bills outside the respective theatres to the effect that the film is unsuitable for children and the parents or guardians are advised not to bring them to see it.

It was also proposed that this announcement be incorporated in the exhibitors' newspaper advertisements. (It is thought that by adopting this policy, it will give satisfaction to those who still consider that "A" films are unsuitable for children.)

Another proposition was that in every case where an exhibitor does adopt the foregoing procedure, he should notify the Clerk to the Justices of the name of the film, category, and date exhibited, for reference in the event of the subject being again discussed on some future occasion

Sunday Opening

Some attention was given to Sunday opening, and the proposition was made by one Liverpool exhibitor that in view of the fact that kinemas in Liverpool had only opened on one Sunday during the current year and two permissions had been granted, an application be made to the Justices for another Sunday.

It will be remembered that in the early part of this year the Bench in granting permission for Sunday opening imposed conditions that were so onerous that exhibitors felt themselves unable to avail themselves of the opportunity.

It was decided that inquiries be made through the Magistrates' Clerk as to the possibility.

One or two exhibitors participated in the discussion on Sunday opening and mentioned the idea of opening their theatres mainly with the idea of benefiting charities. They subscribed to the policy of the branch of giving 10 per cent. to charity, and made it clear that they would supplement their quota at their own discretion. Ten per cent., however, is considered to be the economic limit.

For Next Year

P. M. Hanmer, vice-chairman, said many exhibitors had put forward the suggestion that early application be made to the magistrates for two dates on which Sunday performances could be given in 1934.

The purpose of this was to enable exhibitors to arrange their programmes and to do their bookings with the utmost facility. Unless the dates were fixed up well in advance, some exhibitors might have to fall back on old films.

It was agreed that the subject be put on the agenda for the next meeting.

J. W. Grace advised care in the choice of films for Christmas Day, Good Friday and Sundays. The magistrates trusted them to present programmes that were appropriate to the occasions. It was decided to circularise members on the point.

Social Events

The recent carnival of the North-Western branch of the C.E.A. was an outstanding success both socially and financially.

P. M. Hanmer reported that the result was an apt reply to the pessimists. On the function before there was a guarantee fund of £50 which had to be utilised to extinguish a loss. At this last carnival, however, there was a profit which he hoped would be more than sufficient to discharge their obligations to the guarantors in respect of the previous function.

After meeting all outgoings, including settling with the guarantors, Mr. Hanmer anticipated there would be a small net profit.

The Chairman complimented Mr. Hanmer and his colleagues on the excellent result

The Dinner

It was explained to the meeting that it was not intended the kinema carnival should replace the annual dinner and ball. Was it proposed to revive the latter?

J. W. Grace said he thought most members of the branch would be against holding the annual dinner and ball on the lines in which it had been held in the past. Tickets at £1 1s. each were too expensive. Everybody, he thought, would be in agreement with the holding of a modest-priced affair costing, say, five shillings.

"If we hold a kinema ball," said Mr Grace, "let it be an exhibitors' affair and not one for M.P.s."

After further discussion it was decided, on the proposition of J. R. Dovener, seconded by W. C. Scott, that a branch luncheon be held in January.

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HEPBURN CAPTURES ALL CRITICS

EULOGISTIC REVIEWS FOR "MORNING GLORY"

Over the last week-end Katharine Hepburn definitely joined the ranks of the screen's biggest stars—those whose names are household words.

Seldom has the lay Press been so unanimous, or devoted so much space to one star in one picture.

The film notes of every national daily have been concerned primarily with an attempted analysis of Katharine Hepburn's tantalising personality. Almost without exception they hail her as the finest actress the screen has seen, and one, at least, states that he has entirely revised his opinion of the star since seeing "Morning Glory."

REGAL, BELLSHILL, OPENED

George Palmer's Atmospheric Kinema

One of the first small atmospheric houses to be built, the Regal, Bellshill, opened at the beginning of November. Formerly the Mossend Pavilion, the hall closed some time ago and was bought by George Palmer, who also owns the Bellshill Alhambra, who entirely rebuilt this old-established house, making it the first atmospheric kinema in Lanarkshire. Mr. Palmer, who made the Alhambra the first sound kinema in the county, is to be congratulated on providing the district of Bellshill, which has suffered greatly from depression, with a comfortable and modern picture house.

Attractive Facade

The old Pavilion, which was a well-known house for a great many years, has been completely rebuilt, the walls being almost the only remaining parts of the original building. The facade has been redecorated, the auditorium has been reseated, and the accommodation raised, and a most attractive Spanish atmosphere has been obtained in the auditorium decoration.

The facade, which is finished in a light fawn shade with the lower walls painted as red sandstone blocks, is of a well-balanced design, rising to an apex above the entrance doors, and having a square tower with a domed top surmounted by a large globular light on either side, the big globes providing a distinctive effect at night.

The vestibule is compact and is brightly decorated. The area is reached via swing doors placed on either side of the pay-box, and from the ends of the vestibule stairs lead up to the balcony, which has been very considerably enlarged and is now capable of seating close on three times as many patrons as formerly. The total capacity of the kinema is about 900.

Spanish Garden Treatment

The decorative scheme is carried out on the lines of a Spanish garden, the side walls being treated to represent old-time stonework. On either side wall is placed an artistic vista of a Spanish town on a hillside, below which a battlemented balcony projects slightly and conceals a battery of lights, and above is a heavy trellis-like framework supporting plants and flowers. Rather a striking piece of decoration has been placed on the side walls on either side of the proscenium, and takes the form of gaily painted organ tubes placed in a shallow recess.

The proscenium opening is arched and is bordered by a heavy moulded band in bright colours, with a large crest at the peak of the arch. The curtain is very pleasing, being of a warm russet hue with a broad band of flowers. Below the stage a mock stone wall extends across the proscenium and is fronted with a light trellis concealing green lights, thus providing a tasteful effect. The stage lighting, of course, is of the changing colour type.

The operating box is fitted with two Ernemann 111 projectors, the sound being Western Electric, with a Westone screen. The throw is 78 ft.

The architect was William Baird, of Bellshill.

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing November 20

London

Astoria.—"Accidents Wanted" (M-G-M) and "Gambling Ship" (Paramount).

Carlton.—"The Way to Love" (Paramount).

Coliseum.—"Morning Glory" (Radio).

Davis (Croydon).—"Bitter Sweet" (U.A.) and "The Prince of Wales" (G.-B.-D.).

Dominion.—"Gold Diggers of 1933" (First National) and "Storm at Daybreak" (M-G-M).

Empire.—"Dinner at Eight" (M-G-M).

Marble Arch Pavilion.—"Berkley Square" (Fox).

Metropole.—"The Silver Chord" and "Imaginary Sweetheart" (Radio).

New Gallery.—"Cuckoo in the Nest" (G.-B.D.).

New Victoria.—"Gold Diggers of 1933" (First National) and "Gambling Ship" (Paramount).

Plaza.—"I Loved a Woman" (First National) and "Tilly and Gus" (Paramount) .

Regal.—"Mayor of Hell" (Warner).

Stoll.—"A Bedtime Story" (Paramount) and "I Was a Spy" (G.-B.D.).

Tivoli.—"The Wandering Jew" (G.-B.D.).

Birmingham

Forum.—"I Loved You Wednesday" (Warner) and "Laughing at Life" (Universal).

Futurist.—"International House" (Paramount).

Gaumont Palace.—"Peg o' My Heart" (M-G-M).

Scala. — "The Little Giant" (First National).

West End.—"Whistling in the Dark" (M-G-M) and "Double Exposure" (Butcher).

Bradford

Empire.—"Adorable" (Fox) and "Prince of Wales" (G.-B.D.).

Regent.—"Lord of the Manor" (Paramount) and "Bachelor Mother" (Butcher's).

Theatre Royal.—"Topaze" and "Sailor, be Good" (Radio).

Bristol

Empire. — "Captured" (Warner) and "Bachelor Mothers" (British Lion).

Hippodrome.—"The Lost Chord" (A.P.D.) and "Men of the Forest" (Paramount).

King's.—"Diplomaniacs" and "Son of the Border" (Radio).

New Palace.—"The Only Girl" (G.-B.D.) and "Don't Bet on Love" (Universal).

Regent.—"Storm at Daybreak" (M-G-M) and "Dance Hall Hostess" (G.-B.D.).

Stoll.—"This Week of Grace" (Radio).

Triangle.—"Captured" (Warner) and "Bachelor Mothers" (Br. Lion).

Whiteladies.—"Diplomaniacs" and "Son of the Border" (Radio).

Cardiff

Capitol.—"Going Gay" (Sterling) and "Jenny Gerhardt" (Paramount).

Empire. — "Britannia of Billingsgate" (G.-B.D.).

Park Hall. — "Little Giant" (First National).

Pavilion.—"Facing the Music" (Wardour) and "Sing, Sinners, Sing" (P.D.C.).

Queen's.—"The Song You Gave Me" (Wardour) and "Avenger" (Pathé).

Edinburgh

Caley.—"Ann Carver's Profession" and "Circus Queen" (U.A.).

New Picture House.—"Rasputin, the Mad Monk" (M-G-M).

New Victoria.—"Rasputin, the Mad Monk" (M-G-M).

Palace.—"The Girl I Made" (M-G-M).

Playhouse. — "When Ladies Meet" (M-G-M).

Rutland.—"Curtain at 8" (P.D.C.).

St. Andrew Square.—"Curtain at 8" (P.D.C.).

Synod Hall.—"Soldiers of the Storm" and "No Funny Business" (U.A.).

Leeds

Assembly Rooms.—"Rasputin, the Mad Monk" (M-G-M).

Coliseum.—"Prince of Arcadia" (G.-B.D.) and "I'll Stick to You" (Br. Lion).

Majestic.—"Rasputin, the Mad Monk" (M-G-M).

Paramount.—"International House" and "I Love That Man" (Paramount).

Rialto.—"Mystery of the Wax Museum" and "Ex-Lady" (Warner).

Scala.—"The Prince of Arcadia" (G.-B.D.) and "I'll Stick to You" (Br. Lion).

Tower.—"King of the Jungle" (Paramount).

Liverpool

Forum.—"The Rebel" (Wardour).

Futurist.—"Murders in the Zoo" (Paramount).

Palais de Luxe.—"A Night in Cairo" (M-G-M).

Rialto.—"Channel Crossing" (G.-B.D.).

Royal Hippodrome.—"Channel Crossing" and "Study in Scarlet" (G.-B.D.).

Scala.—"Christopher Strong" (Radio).

Trocadero. — "When Ladies Meet" (M-G-M) and "I'll Stick to You" (Br. Lion).

Manchester

Deansgate.—"Gold Diggers of 1933" (First National).

Gaiety.—"Gold Diggers of 1933" (First National).

Market Street.—"Possessed" (M-G-M).

New Oxford.—"Possessed" (M-G-M).

Paramount.—"Jennie Gerhardt" (Paramount).

Piccadilly.—"The Man Who Dared" (Fox).

Regal.—"I Was a Spy" (G.-B.D.).

Theatre Royal.—"I Loved You Wednesday" (Fox).

Newcastle

New Westgate.—"Storm at Daybreak" (M-G-M) and "Double Exposure" (Butcher).

Pavilion.—"Peg o' My Heart" (M-G-M).

Queen's Hall.—"Peg o' My Heart" (M-G-M).

Stoll.—"Silver Cord" and "His Grace Gives Notice" (Radio).

Sheffield

Albert Hall.—"I'll Stick to You" (Br. Lion) and "Train 2419" (Pathé).

Central.—"Silk Express" and "Elmer the Great" (First National).

Cinema House. — "Sunshine Susie" (G.-B.D.) and "Girl I Made" (M-G-M).

Electra Palace.—Mon.: "Strictly Personal" and "A Ladies' Profession" (Paramount); Thurs.: "Leave it to Me" and "Timbuctoo" (Wardour).

Hippodrome.—"Working Man" (Warner) and "Black Beauty" (Pathé).

Regent.—"The Only Girl" (W. and F.) and "Strange People" (Universal).

Union Street.—"The Big Cage" and "King of the Arena" (Universal).

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B.I.P. GALA BALL

NEXT WEEK'S GREAT NIGHT

There is every indication that B.I.P.'s great annual film ball, which takes place at the Albert Hall on November 22, will rival the famous Chelsea Arts Ball held in the same hall every New Year's Eve.

Among the stars who have promised to be present are Greta Nissen, Don Alvarado, Stanley Lupino, Sir Gerald du Maurier, Dorothy Hyson, Renee Gadd, Laddie Cliff, Gus McNaughton, Wally Patch, Carl Diehl, Clifford Mollison, Daphne Courtney, Esme Percy, Ernie Lotinga, C. M. Hallard, and Anthony Bushell.

Billy Cotton and his Band and Howard Baker's London Astorians will be in attendance.

Mammoth Cabaret

A midnight cabaret will include items by Joseph Muscant and his Commodore broadcast orchestra; 21 Thunderbolts, a mass acrobatic act; a troupe of [illegible] beautiful dancing girls, and a huge harmony ensemble. The mighty concert organ will also be brought into use.

Already all the boxes have been reserved and the number of 3s. 6d. tickets available is limited, so that intending visitors are advised to secure their tickets at once. Application should be made to W. J. Locke, Film House, Wardour Street.

Liverpool Hot-pot

R.E.F.'s, Ltd., the abbreviation for "renters, exhibitors and friends, limited." will hold its hot-pot supper and smoking concert at the Angel Hotel, Dale Street, Liverpool, on Sunday, December

This function is arranged by a small committee of the Liverpool Trade comprising Messrs. R. E. Ratcliff (Tunnel Road Picturedrome), J. H. Haigh (Edwin Haigh and Son), Phil. Giles (Scala Kinema), J. Gillick (Paramount), and H. Goodman (Paramount).

The constitution of the committee is a sufficient guarantee of a first-class programme. Tickets will be limited to 100.

Universal's Other "Step Out"

A variation of Universal's famous stepping out will take place on Friday, December 1, when under the direction of L. Blond, branch manager, the Universal Liverpool office will hold its second annual dance at the Rialto ballroom.

It is anticipated that there will be an unusually large attendance of over 500 exhibitors and members of the Trade.

The staff of the Regal, Morriston, Swansea, held a dance at the Patti Pavilion, Swansea, on Monday in last week. Many of the staffs of other Swansea area kinemas attended. Manager Hyman, of the Regal, was heartily thanked for the general arrangements.

KINE
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BACKGROUND NOISE ELIMINATION

INCREASE OF INTELLIGIBILITY BY PATIENT RESEARCH

IT has been a noticeable feature in the development of all forms of mechanical sound reproduction that the public has accepted a low standard of reproduced quality during the early life of the science. The gradual improvement of quality which follows seems always to keep ahead of the public demand, and in the case of the talking film it often seems necessary to educate the general public to accept the improvements in the standard of reproduction which the technicians from time to time make available. One improvement which has been readily accepted and appreciated, however, is the gradual removal of background noise from the reproduced speech and music, in connection with which the British Thomson-Houston Co., Ltd., Rugby, England, has carried out much research work, and to whom we are indebted for the information in this article.

Extraneous Sounds

It must be a fundamental principle in any method of reproducing sound, that the reproduction shall not contain any sounds which are extraneous to the original; and this condition is a difficult one to fulfil. Until comparatively recently the reproduction from talking films has beem marred by an accompanying background of hissing and scratching sounds, which were particularly noticeable during the quiet and silent passages of the film. This was not only objectionable in itself, it was also a difficulty in the path of two other major developments in the talking film art—the extension of reproduced frequency range and volume range.

In the first place, the main component frequencies of this background noise are fairly high in the audio frequency scale (about 4,000 cycles per second), and so the recent increase of reproduced frequency range to 10,000 cycles per second in the upward direction would greatly have aggravated this trouble had not a successful means for reducing background noise been made available.

The volume range recorded on a film is limited in the upward direction by the physical width of the track used for the photographic sound record, and the weakest sound which can be recorded and reproduced is limited by the background noise. The introduction of ground noise eliminating methods have thus materially increased the available volume range by making it possible to reproduce sounds which would previously have been masked.

Increased Intelligibility

It is interesting to note that the extension of the frequency range has so increased intelligibility that it is now possible to use a much lower volume level in the auditorium. This fact has also had the effect of making a still greater increase of volume range possible.

The possible causes of reproduced background can be classified as follows:—

(1) Extraneous sounds in the studio or recording equipment which are recorded as a background to the original sound.

(2) Audio frequency disturbances generated in the reproducer equipment by electrical leakage, induced interference, mechanical vibration, and other causes.

(3) Variations in density on the nominally clear part of the film due to the emulsion structure and any dirt or scratches which may collect during its useful life.

(4) A hissing noise generated in the photo-electric cell which will be described in detail later.

A careful investigation showed that (1) was of small magnitude and was being taken care of by the studios: (2) was also of small magnitude in the case of the better

(Continued on page 50)

The Observation Window

Approving the Guild

An Emergency Lighting Point

Identifying Voices

INSTANCES of the readiness of manufacturers of projection equipment to help members of the Projectionists' Guild to a better understanding of the apparatus they handle is a feature of this side of the Industry. Our Theatre pages every week record visits to workshops where equipment is made, and meetings on Sundays, when technical lecturers address members, are very frequent.

IT is no small matter to arrange these visits, and letters which reach the *Kine.* from Guild officials testify to the honest appreciation by members of the assistance so willingly given. A more fitting compliment to the aims of the Guild and its wise and efficient administration could not be imagined. To have received the approval of the C.E.A., the projectionists' employers, and the equipment manufacturers. suppliers of apparatus as well, is no mean achievement.

A STATEMENT made at the meeting of the Portsmouth branch of the C.E.A., reported in last week's *Kine,* is a little difficult to understand. It concerned Keepalite equipment, and suggested that, while the Portsmouth authorities permitted the use of the Keepalite equipment in kinemas, such equipment must not rely on automatic switches.

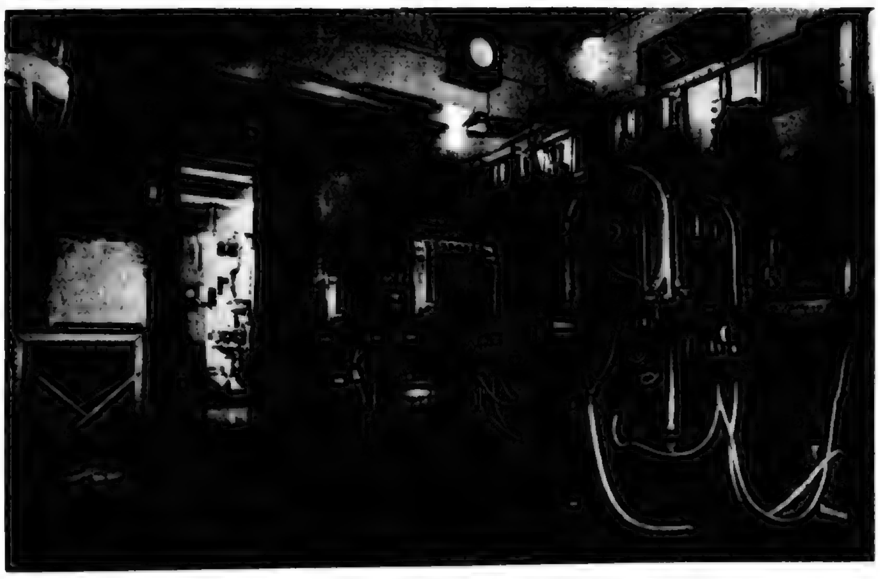
IN another column F. Atkinson, of Chloride Electrical, points out in a letter that the automatic changeover contactor switch is a vital part of the Keepalite equipment, and has been approved by authorities all over the kingdom. A list of recent Keepalite equipments attached to the letter numbers over a hundred—a testimony to the popularity of the system and the wide approval accorded to it by local authorities.

WHAT impression, if any, the voices of screen stars have made on the public since the coming of talking pictures will be checked by Paramount producers when the first of a series of three reels will be presented, one each week, in theatres in America and England, recording the voices but not the faces of the stars. The players will have their backs to the cameras as they read their lines or sing their songs.

A SET of autographed play photographs of the eighteen stars included in the reels will be sent to patrons of the theatres who name the stars correctly after listening to their voices. Theatres may also award local prizes to the most accurate replies. The film will be in this country in the New Year.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



The projection room illustrated is the twin box of the G.-B. theatres in Film House, Wardour Street. Members of the B.K.S. and other societies recognise the larger theatre as probably the most comfortable and best equipped in Wardour Street, and many know the man behind the scenes—J. S. Abbott, who, as engineer in charge of Film House, is responsible for these theatres, and whose service with Gaumont dates back twenty-four years.

As will be seen from the photograph, the two projection rooms adjoin. Each is fitted with latest type Gaumont Eclipse projectors, with Eclipse H.I. arcs, and British Acoustic sound equipment, at present run from batteries, but now being converted to all-mains operation. One box has two and the other three projector outfits. There is in addition a third smaller theatre, used chiefly for demonstrating B.A. portable equipment, and for testing purposes.

The H.I. arcs are fed from Crypto motor generators, which are fitted with remote control from press-buttons in the projection room, working solenoids actuating the starters. Switching arrangements are provided so that all the equipment can, if desired, be run from one generator. In addition, curtain controls and triple dimmers are worked from the box.

Mr. Abbott claims that his projectionists run a greater footage of film than any other theatre in Wardour Street. In addition, he is responsible for any special equipment needed—for example, at a recent B.K.S. meeting infra-red floods had to be wired up at very short notice, while some months ago an amateur society needed current for substandard projectors.

STANDARDISING ORGAN CONSOLES

BUILDERS AND ORGANISTS AGREE DRAFT PROPOSALS

THE London committee of the Kinema Organists' Section of the Incorporated Society of Musicians held an important meeting on Wednesday, November 8, at the Society's offices in Berners Street. Representatives of the leading British organ builders were present to consider and if possible confirm the proposals of the committee, which had been drafted for the purpose of securing a more uniform standardisation of the consoles of all kinema organs.

The Warden, George Pattman, F.R.C.O., presided, and was supported by Dr. Tootell, Mus.Doc., F.R.C.O., Past Warden, and a representative committee.

The Christie Organ Company was represented by Donald A. Beard, director; V. Hayes Jones, sales manager; the John Compton Organ Co. had as representatives A. J. Taylor, director, and A. Spurling, secretary.

E. Grimshaw was also present by desire of the committee as musical adviser of the Gaumont-British Co.

The draft proposals were discussed in detail, and with the exception of several minor details proposed by the organ builders, which were incorporated in the scheme, were unaimously agreed.

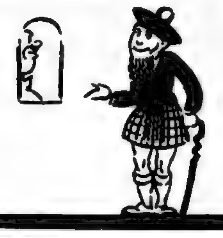
Far-reaching Proposals

This decision will have very far-reaching effects and will undoubtedly help organists to give a larger percentage of efficiency in performance, improve the lay-out of the organ console with no additional expense, and give managers the considered plans of a body of experts who have spent months in reaching the decisions, coupled with the advice of the experts on the organ building side without any payment whatever.

It may interest proprietors to note that the agreed proposals are in the main similar to those of the Wurlitzer Organ Co., originally designed by Mr. Hope-Jones, an Englishman by birth, who introduced the electro-pneumatic action which has now become the accepted means of operating all modern organs.

A. W. O.

A NOSE FOR PICTURES



An Aberdonian exhibitor was taking a turn in the box-office when he was approached by a fellow townsman—not a fan.

"It seems to me," he said, "that for saxpence I can get a better view, because I'm closer the stage!"

"Ah!" replied our showman, suavely. "To get full advantage of viewing a motion picture, it should be looked at—not smelt!"

A notable addition to the great number of kinema contracts carried out by W. J. Furse and Co., Ltd., of Traffic Street, Nottingham, is that at the Ritz, Notts. At this kinema the installation includes the Furse organ console lift and electric push-button curtain control with dimmer and all-metal curtain track.

SIEMENS-PLANIA CARBONS
GAIN AND RETAIN PERFECT PROJECTION

TOPICAL SHOWMANSHIP SCOOP

LIVERPOOL MANAGER GETS GORDON RICHARDS' ATTENDANCE

MANY Liverpool exhibitors have been asking how Reg. Halstead, manager of the Rialto Picture Theatre, Liverpool, and M. Mott-Cowan (Liverpool manager of Gaumont-British Distributors, Ltd.), "scooped" Gordon Richards after his triumph on Wednesday last, when he eclipsed Fred Archer's record of 48 years ago.

Immediately the news came through, Mr. Halstead attempted to get Gordon Richards to attend the Trade show of "Cuckoo in the Nest" the following morning at the Trocadero, when the race film was to be shown. He was able to get hold of Richards at the Adelphi Hotel, and invited him to attend the Trade show at the Trocadero.

Eventually, however, it was found impossible for Richards to accept Halstead's invitation for 10.30 to the Trade show, but Mr. Halstead persuaded Gordon Richards, together with Steve Donoghue and Archie Burns, accompanied by Tom Reece, to go to the Trocadero and see the Gaumont Graphic film of the race in which Richards broke the record. The famous jockey, on hearing his own voice by talkie, exclaimed: "Who's that fellow doing the talking?"

M. Mott-Cowan, Halstead and the jockeys were photographed, and each will have a memento of that great day.

"HAWLEY" POLLS HEAVILY

At Paisley Elections

The municipal elections provided a theme for W. Hinks' exploitation for "Hawleys of High Street," which was being shown at the Alex, Paisley. A comedian was engaged and dressed up to represent Hawley, his dress consisting of frock-coat with trousers and hat to match. He toured the district in a taxi, which was covered with "cod" election matter. The taxi was used for two days from 11 a.m. till 8 p.m., during which time the comedian, who stood on the roof while the taxi was driven slowly through the streets, broadcasting a message through the megaphone.

At various points in the town the taxi was stopped and meetings were held, after Hawley had made his speech some humorous election questions were asked. In addition, 5,000 polling cards were issued drawing attention to the Alex Cinema as the polling station.

LESLIE FULLER
HAWLEYS OF HIGH ST

W. Hinks exploited HAWLEYS OF HIGH STREET (Wardour) in this amusing manner at Paisley when it was screened at the Alex

GAS AIDS ARLISS

Torquay Tie-up for the "Working Man"

Arthur Dagnal, manager of the Regal, Torquay, arranged an effective tie-up with the Torquay and Paignton Gas Co. for the screening of "The Working Man" (Warner)

The entire window of the Gas Co.'s main showroom was devoted to a display of stills and A.B.C. "Big Picture Parade" cards, with a board in the centre worded, "Use Gas and become a Woman of Leisure; you will then have time to appreciate 'The Working Man,' with George Arliss at the Regal, Torquay. Two great names everyone associates with efficiency, George Arliss, Gas."

KEYED PUBLICITY

Novel Stage Presentation Device

The title of the "The Keyhole" (Warner) provided Louis Lewis with another of his original ideas for a stage stunt at the Theatre Royal, Manchester.

A giant key and key-hole was erected on the stage with the title of the film in glittering letters above. A card publicising the film and bearing a picture of one of the stars was inserted in the cut-out keyhole. The lights in the theatre were dimmed at short intervals, and a fresh card was inserted during the black-out. In addition to this stunt Mr. Lewis inserted an advertisement in the local Press, offering free, to those who sent a postcard, a picture of Kay Francis.

BARRYMORE RASPUTIN THE MAD MONK WYNYARD

O. G. Gardner proved himself a worthy successor to F. J. Smidmore, in scheming this lobby display at the Trocadero, Liverpool, for RASPUTIN, THE MAD MONK (M.G.M.)

COMPREHENSIVELY SPANISH

BOLTON MANAGER'S ALL-IN PUBLICITY

Tie-ups with Tradesmen

A COMEDY bull, as used on the variety stage by the Griffiths Bros., which paraded the streets and was also tied to the canopy supports of the theatre before opening, was employed by F. B. Boddington, general manager of the Majestic, Bolton, and his assistant, L. Aaronson.

Sandwichmen, in appropriate dress, were used in company with the bull, also an attendant in correct toreador costume.

A very wide billing campaign was carried out over an area of approximately sixteen miles radius, while several thousands of special bull thermometer throwaways were distributed at the theatre and from door to door.

Spanish music and folk songs and typical dances were played on the non-sync. apparatus to accompany Spanish scenes of the actual bullring at Seville, after the trailer for the picture had been shown. Suitable lighting effects were run by the Brenograph to enhance the value of the slides and trailer. Cafés in the town were persuaded to play tunes from the film, also Spanish dance music—the fandango, jota and others. A local jazz band numbering 38 players covered the streets on the outskirts of the town, dressed in Spanish costume, also playing tunes from the film, and accompanied by the bull.

Tie-ups were effected in all the leading booksellers for the novel, "Death in the Afternoon," by Ernest Hemingway; with travel and touring agencies for tours to Spain and Mexico; with lingerie and gown-shops for dress materials as used by the Goldwyn Girls; with fancy dress costumiers showing the costume as used by Eddie Cantor in tht Mexican scene, and with gramophone record dealers and sheet music sellers for the various song hits in the picture. One shop had a large window display of chamois leathers, and a stuffed animal with the wording, "The *Kid* from Switzerland is here—'The Kid from Spain' is at the Majestic." Cosmetic dealers and dealers in beauty preparations were tied-up for preparations as used by Lyda Roberti and the Goldwyn Girls. Snipes were posted in all shops handling Ever-Ready razor blades.

SLOUGH MANAGER

A Showman to His Fingertips

Bernard M. Woolley put over an extensive campaign for "Adorable" (Fox) at the Adelphi, Slough, by means of a tie-up with Cutex, the manicure specialists. The week before screening he advertised that every twentieth lady entering the theatre next week would be presented with a magnificent Cutex manicure set. Over 150 window displays in chemists, hairdressers and beauty specialists' shops and stores were obtained. These consisted of a display of Cutex and a picture of Janet Gaynor, and a window card which read: "Your hands can be 'Adorable' and attract attention and admiration like charming Janet Gaynor if your manicure is Cutex. Janet Gaynor in 'Adorable' at the Adelphi, Slough."

Madame Julie, of Slough, gave a large window show of Cutex and stills from the film and a voucher was distributed at the theatre which enabled the lady patron to get an "Adelphi Adorable manicure" at Madame Julie's for the reduced price of 6d. Cutex and Madame Julie had special space in the local newspapers, along with the theatre's advertisement. Cutex decided to engage travellers to organise the 150 tie-ups in the home counties, and the week of screening was termed "Cutex Adorable Week."

On the Wednesday evening Mr. Woolley arranged an "Adorable Dance and Cabaret" in the ballroom.

Prizes were presented by Cutex and a special feature of the dance was the personal visit of Britain's Beauty Queen, Miss Laura Wild. The *Daily Sketch* linked up with this and forwarded Mr. Woolley 500 contents bills, which read "Britain's Beauty Queen at the Adorable Dance." These were displayed outside newspaper shops in the Home Counties and also fly-posted on the huge Slough trading estate. Mr. Woolley introduced the Beauty Queen on the stage, and afterwards presented her in the ballroom, where she distributed the prizes.

A picture of the prize presentation appears on page 47.

SHEFFIELD ADOPTS

A London Atmosphere

C. E. Windsor, of the Regent, Sheffield, accomplished another double in the putting over of "Britannia From Billingsgate" and "I Was a Spy," in successive weeks. For the first named he had gaily attired "pearly kings" parading principal thoroughfares with boards, which made a novel appeal. The pages at the hall were also attired as costers, and upwards of 200 tie-ups were arranged with tradesmen and others.

As the result of a pre-view of "I Was a Spy" for the local newspaper representatives, Mr. Windsor got some three columns of valuable publicity in the news columns. He also tackled the billposting hoardings for the first time, and put out a number of artistic 48-sheet posters.

Mr. Windsor is also hoping to have a personal visit from Marthe McKenna, the authoress of the original story upon which the film was based.

ARMISTICE TABLEAU

Effective Bristol Presentation

An effective tableau was put on during Armistice Week by H. V. Davids at the Regent, Bristol. The stage curtains opened revealing in the centre of the stage a white cross standing in a bed of moss planted with poppies. The cross was illuminated by a white spot from the operating box. The screen curtains opened and the trailer bearing the appeal of the chairman of the British Legion for support of the Fund kept going by the sale of poppies was screened.

The screen curtains closed, leaving space enough for the cross, then from the flies came a Union Jack, with a laurel wreath in its centre. At the same time O'Hara's "There is no Death" was played on the non-sync., synchronised with the organ.

HAIR CREAM

As "Wax Museum" Antidote

With the co-operation of the manufacturers of a much-advertised hair cream, Harry Yorke put over quite a pulling stunt for "Wax Museum" at the Palace, Erdington. A free supply of hundreds of bottles of Brylcreem was distributed daily to patrons, each flask bearing the A.B.C. big picture parade sign and the statement that although the picture would "make your hair stand on end, Brylcreem would smooth it down afterwards." Neat and very effective.

MEMORIES RECALLED

In "Cavalcade" Contest

When "Cavalcade" was being shown by Mrs. Kaye, at the Tivoli, Rotherham, she effected a useful tie-up with the *Sheffield Daily Independent* for a big competition for the best personal experience based on the story of England portrayed in the film. Money prizes to the value of six guineas and 24 double season tickets for the Tivoli were offered, and the large number of entrants proved the appeal of the competition.

Another good angle was an arrangement with the education authority for parties of school children. Others included a patriotic lobby show and a special flood lighting display. Special posters and other methods of publicity were issued to appeal to residents of the surrounding districts, with the result that though the film was being run concurrently with another kinema in the town, it did big business.

An audience of school-girls filled the King's, Bristol, on Saturday morning when the trophies won in the competitions arranged by the Bristol School Girls' Games Association were presented by the Lord Mayor of Bristol. About 1,300 school-girls were present, and after the prizes had been presented they were shown the film, "Building an A.1 Nation."

PLYWOOD MONASTERY SETTING

MAKES STRIKING LOBBY DISPLAY AT TROC., LIVERPOOL

O. G. GARDNER last week made his initial lobby display at the Trocadero Kinema, Liverpool, since his appointment in succession to F. J. Smidmore. For this week's feature "Rasputin, the Mad Monk," the wall panel, 20 ft. wide, contained a monastery setting built up of plywood. Three bays were arranged, the central one being occupied by a 6 ft. figure of Rasputin. The green "leaded glass" windows in the background were dimly illuminated at the rear.

EERIE LOBBY DISPLAY

For "The Ghoul"

The big feature of the exploitation arranged by V. H. Deacon, of the Albert Hall, Sheffield, for "The Ghoul" was the reproduction in every detail of the tomb scene in the film. The walls, pay-boxes, etc., were camouflaged with scenery purporting to represent ancient Egyptian inscriptions and wall paintings, and in the centre was a sarcophagus, the lid of which was slightly raised, revealing what appeared to be a human hand. The limb, which protruded slightly, was constantly moving to stress the fact that the person inside the sarcophagus was not dead. Cut-outs of gruesome-headed gods and a lifesize picture of Boris Karloff were also displayed and added to the dramatic effect, which was also enhanced by cunningly concealed green lighting.

Right across the front of the hall was a 250-sheet hand-designed poster, surrounded by a head of the ghoul over 12 ft. in diameter, which at night was also illuminated.

The display was one of the most effective that has been put over at Sheffield for some considerable time past.

NEXT WEEK
GHOUL

A very well-arranged vestibule suggested the tomb scene from THE GHOUL (G.B D.), when played at the Albert Hall, Sheffield

FREE POSTERS

Aid "Cavalcade" Publicity

A tie-up with the *Yorkshire Evening Post* provided Frank Clifford with a free series of bold posters for the exploitation of "Cavalcade" at the Hillcrest, Leeds. The poster carried various startling announcements such as: "War declared—see 'Cavalcade'"; "Jazz-mad night clubs—see 'Cavalcade.'" In addition, 7,0[illegible] bills were distributed from door to door.

HAMPSTEAD
PICT
CAVALC

For his showing of CAVALCADE at the Picture Playhouse, Hampstead, S. H. Laycock held a special performance of the film which was attended by the Mayors of Hampstead and St. Pancras, and contingents of Territorials, Cadets, Naval Brigade, Old Contemptibles and British Legion

BROADCASTING SCENA

FOR "RADIO PARADE" PRESENTATION

COMPETITION AND TRADERS' TIE-UP

THE great success of "Radio Parade," B.I.P.'s big screen broadcast, is still being reported to Wardour's by enthusiastic letters from exhibitors detailing their various exploitation schemes.

The latest of these is from Geoffrey W. Hickson, manager of the Princess Theatre, Granby Street, Leicester, who did phenomenal business with the picture, over 20,000 people paying for admission.

Mr. Hickson co-operated with the *Leicester Evening Mail*, who carried on the Friday previous to screening a full-page advertisement tying-up with a number of the city's radio dealers, and also published 15 inches of editorial concerning the popular "Radio Parade" "Choosing the stars" competition which was run in this paper and for which they received approximately 5,000 entries.

A house-to-house distribution of 5,000 heralds was carried out and 21 window tie-ups secured all over the city.

In the theatre itself an ambitious prologue of the film was presented. A dance orchestra was engaged and the stage equipped with a complete public address system. The stage was set to represent a broadcasting studio and after the lights had been blacked out Mr. Hickson announced, through the microphone, "This is the National Programme from Elstree Studios calling Princes Theatre, Leicester. Before presenting to you 'Radio Parade,' with a cast of all B.B.C. stars, you will be entertained by Cyril Foster and his Rhythm Boys playing to you from the studios." At the conclusion of the band's last number a set of grey tabs closed in front of them, on which the film was projected until the titles were finished, when the grey tabs opened with the picture on the screen.

Presenting prizes to winners of the Cutex competition at the Adelphi, Slough, in connection with ADORABLE (Fox.) (See previous page)

"KING KONG" IN ALL SIZES

A33 ft CUT-OUT

One of the largest cut-outs yet seen in Liverpool was displayed outside the Carlton Theatre, Green Lane, Liverpool, last week to advertise "King Kong."

The cut-out, which was 33 ft. high, was made to the order of S. Eaton (manager of the Carlton) and W. J. Speakman (general manager of the C. J. Doyle circuit, which includes the Carlton) by Cinema Publicity Supply Co., Lime Street, Liverpool, whose managing director is Fred Weisker. Over 200 ft. of battens were used and the services of eight men were required to join up the various sections and erect the cut-out, which is all hand-painted.

A Plasticine Kong

A display depicting a scene from "King Kong" (Radio), arranged by C. V. French, in the lobby of the Beau Nash P.H., Bath, attracted a great deal of attention from the passers-by in the street, to the screening of the film.

The scene, produced in natural colours, was of an outline of skyscrapers against a sunset sky, and Kong mounted upon a model of the State Building.

A figure of Kong over two feet in height, made entirely of Harbutt's Plasticine, was used, which weighed over half a hundredweight.

Stills of the film, on the left, and the A.B.C. "Big Picture Parade" triangle beneath, completed an effective display.

At Kidderminster Central

A giant King Kong, 14 ft. high, surmounted the box-office of the Central, Kidderminster, when the film was shown there. It was cut-out in plywood and the figure was painted in oil colours.

Leslie Elbourne, who is the manager of the Central, was responsible for this publicity announcement, and, used as it was in advance and during the screening of the film, did much to pull patrons in. The figure was built in sections and was easily transportable.

THE DAY OF REMEMBRANCE

EXHIBITORS IN TUNE WITH THE NATIONAL SORROW

THE ability of exhibitors to strike the note of sympathy on the nation's day of remembrance is again emphasised this year in the subdued reverence which marked last Saturday in many kinemas.

The Commodore Presentation

Heartened by the innumerable congratulations which he received when he presented the show at the Orpheum, Golders Green, where he was manager last year. Sid Parsons decided to repeat his effective Armistice presentation at the Hammersmith house.

The show consisted of the use of Wardour's film "Memories," interspersed with comments, through the microphone, and musical accompaniment of Harry Davidson at the organ. The Commodore manager acted as "the announcer," and also led the vocal refrains for the popular war-time melodies. The well-known songs were sung with great gusto by the audiences at every performance.

A most poignant tableau concluded the show—a scene of the trenches, with the red poppies of Flanders waving, with a silhouetted effect of a "Tommy" thrown in relief. Another effective detail was the arrangement of the sets of side tabs, each pair over-lapping the adjoining set, and as the slide "Lest we forget" was shown it appeared as if the message was going back, step by step, through the years to 1914-1918.

At the Armistice Night performance, over 100 members of the Old Contemptibles' Association appeared on the stage and took part in the concluding tableau.

"The Silence" at Wanstead

The population of Wanstead, Essex, was offered a unique opportunity of joining in the Armistice celebrations, when Manager John Haggar and Chief Projectionist E. Trimmer, of the Kinema, relayed the B.B.C. broadcast through their Western Electric equipment.

The equipment used was of the simplest. The aerial consisted of 25 ft. of 7/22 s.w.g. copper wire, of which 15 ft. was lead-in. This was led to an ordinary crystal detector connected to the grid of the first valve in the 69 amplifier (universal base W.E. equipment).

Excellent reception was obtained, which was greatly appreciated by a large audience. During the Two Minutes' Silence the kinema lights were dimmed.

In order to forestal any question of copyright, the permission of the B.B.C. had been previously obtained. Permission was also asked of the Western Electric Co.

The original suggestion emanated from J. Haggar and E. Trimmer, and was welcomed by S. Shinebaum, proprietor of the kinema.

An example of what can be done with a combination of non-sync slides and ordinary house lighting was forthcoming at the Central, Cheshunt, where Kenneth Showler staged a most appropriate Armistice interlude for a total cash outlay of 3s. Incidentally the reception of the presentation bore out Mr. Showler's contention that the kinema is not only a place of amusement but is also a genuine asset to the community.

The Remembrance Day interlude opened with a slide bearing Laurence Binyon's famous lines accompanied by the first dozen bars of Chopin's "Funeral March" on the non-sync. This was followed by photographic slides of war-time scenes in France, to a record of "1812,' introducing the battle music, and was put over with a succession of rapid black-outs giving the impression of shell bursts. Next, two slides of troops on the march, to the accompaniment of marching songs, concluding with "Tipperary." Then one slide of the Cenotaph, with an organ record of "O God Our Help in Ages Past" (one verse), concluding with the National Anthem.

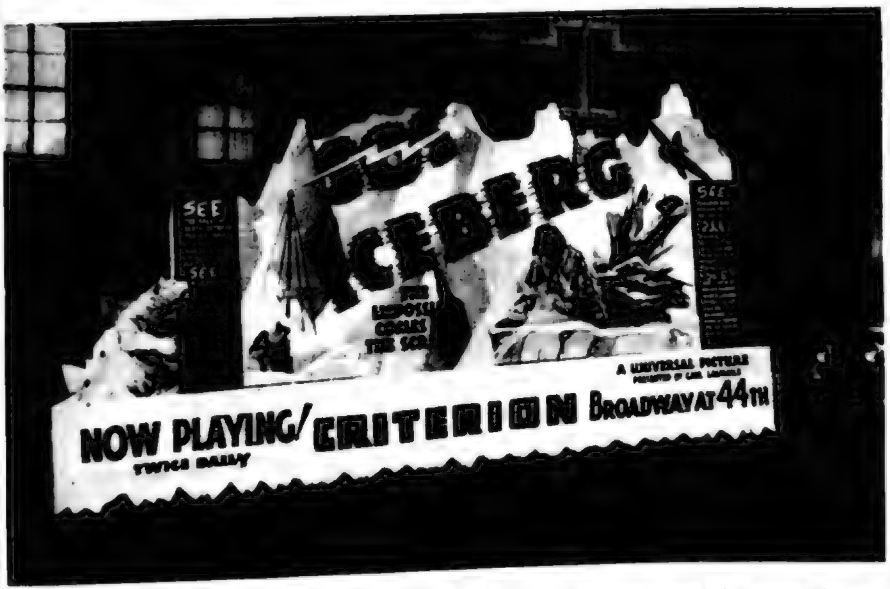
Stage Tableau at Rotherhithe

On the morning of Armistice Day Fred Reynders, of Rotherhithe Hippodrome, opened the theatre free at 10.30 a.m. and provided music until 11 o'clock, when a gong sounded to announce the two-minute silence. Then another gong and a march-out tune on the non-sync. On the preceding evening he staged a tableau, to the accompaniment of appropriate music and effects, with a soldier, a sailor and a nurse as the main figures and a frame of Flanders poppies in the centre.

Wreath for Glasgow Cenotaph

Simple but very effective were the Armistice Day arrangements carried out by C. Ross and J. Langlands Smith, of the Picture House and the New Savoy, Glasgow. In the vestibule of each kinema a huge wreath was displayed, and a neat notice invited passers-by to place their poppies in the wreath. As in past years, this request met with a great response, and afterwards the poppy-covered wreaths were placed on the Glasgow Cenotaph by members of the staffs of both kinemas.

The Cosmopolitan Cinema, Cambridge, has had installed a B.T.H. sound reproducer, complete with Kalee No. 8 mechanisms, Kalee amphouses and arcs, Taylor Hobson rear projection lenses, rectifier, and rear projection screen.

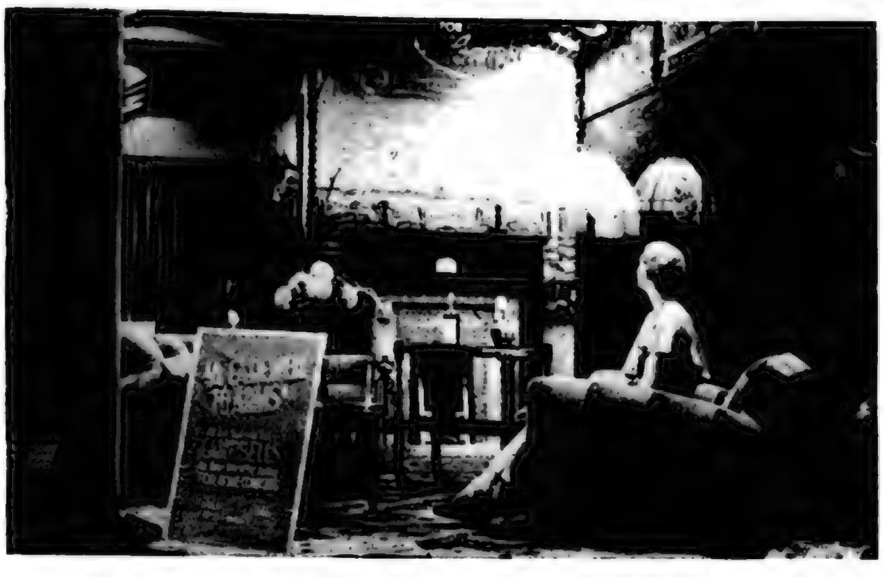


A novel angle of publicity for S.O.S. ICEBERG adopted by Universal in connection with the New York premiere as photograph shows. Eskimos dressed in furs paraded the New York streets distributing special 4-page papers dealing with the picture

EFFECTIVE DISPLAY

BOOSTS PARAMOUNT PICTURE

"FAREWELL TO ARMS" IN SHOP WINDOW



A note in keeping with the time of year was that described in the accompanying paragraph and illustrated above. It was S. J. Hobbs' method of drawing attention to FAREWELL TO ARMS (Paramount)

A TOPICAL note was struck by S. J. Hobbs in his exploitation of "A Farewell to Arms" (Paramount) for its presentation during Armistice week at the Empire, Coventry.

One of the city's largest furnishing stores co-operated and a display was arranged in one of the store's large windows.

The setting of the display was a drawing room, with a soldier casting aside his rifle and kit, and his wife sitting in a chair opposite. The background above the fireplace represented a battlefield with trenches and bursting shells, around which was a border of Earl Haig poppies, supplied by the local branch of the British Legion. At the front of the window a card announced: "A Farewell to Arms," and he turns to Campbell's for his home comforts.

A number of other tie-ups were arranged by Mr. Hobbs with leading bookshops and lending libraries.

THE OLD SHAKO

P. G. Lundy's "Rebel" Parade

For the entrance of the Savoy, Brighton, P. G. Lundy has now had built a recess, with a surround suggesting a large picture frame, with concealed lighting, which has caused many favourable comments. For "The Rebel" (Universal) he had a very beautifully coloured background of the Tyrol, complete with Vilma Banky, and a cut-out of the three heroes of this film.

He also arranged for one of his staff to parade the streets of Brighton dressed as a rebel of 1809, and carrying a very old and worn flag, which read: "The Rebel," Savoy Cinema. Great attraction has been caused by this stunt, and the result should be good business this week.

THE REBEL
VILMA BANKY

P. G. Lundy's REBEL against a picturesque background. An attractive boost for the Universal picture

Mr. Lundy is never content to rest. Already he has announced a "surprise" prologue for Christmas week, particulars of which will be given at a later date.

AN EERIE PROLOGUE

Thrills Bradford Patrons

When "The Mystery of the Wax Museum" (Warner) was screened at the Regent, Bradford, Nat Farmer staged a prologue. An eerie green light was projected on the screen, it gradually increasing in intensity as the strains of "In the Hall of the Mountain Kings," from the "Peer Gynt" suite, gradually rose in volume on the non-sync. When the record concluded a piercing scream rang out, followed by two revolver shots, immediately following which the pictures commenced on the screen.

GIANT ELECTRIC SIGN

Advertises "42nd Street"

C. H. Cox, of La Scala, Manchester, announced the screening of "42nd Street" (Warner) with a giant electric sign and a floodlit 48-sheet cut-out on the front of the kinema. The sign, measuring 35 ft. long by 4 ft. deep, contained over 140 lamps, and was erected entirely by the theatre's staff.

BULL AND MATADOR

Big Campaign at Hanley

Some two hundred chemists', hairdressers' and kindred stores co-operated with F. V. Chambers in a giant campaign for "The Kid from Spain" (U.A.) at the Palace Cinema, Hanley. A tie-up was arranged with Ever Ready razors, and bills advertising these were posted in the windows of the two hundred shops.

As a street stunt, a man dressed as a matador led around the town a theatrical cow-skin "manned" by pantomime artistes, who performed humorous antics, much to the amusement of the large crowds they attracted.

During the week of screening members of the staff were dressed in Spanish costumes. The pay-desk was dressed to form an archway displaying stills and cut-out heads of bulls.

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Kinemas Planned

GLASGOW NEWS-REEL THEATRE

Negotiations Completed—Leeds Super for A.B.C. — Tunstall Scheme All Set—Winchcombe Reconstruction

NEGOTIATIONS regarding the news-reel kinema in Central Station, Glasgow, have now been completed with the L.M.S., and work will start in the near future. The style will be similar to that at Victoria Station, London.

The proposed kinema will provide accommodation for about 200 people.

Alistair G. MacDonald, A.R.I.B.A., who has been appointed architect, and who designed the news-reel kinema for Victoria Station, London, is responsible for a number of kinemas throughout Scotland, including the recently opened Playhouse, Peebles, the Angus P.H., Montrose, and the Playhouse, Elgin.

North Shields Rebuilding

Bills of quantities are being prepared for the rebuilding of the Cinema Royal, Prudhoe Street, North Shields, and tenders will be obtained at an early date.

The promoters are Atkinson and Browell, Garage Plaza Buildings, Consett (Durham), and the architect, W. Stockdale, 72, Howard Street, North Shields.

Work to Start on A.B.C.'s Leeds Super

Work is to commence almost immediately on the new kinema for Associated British Cinemas, Ltd., of 30, Golden Square, W.1, at the junction of Victor Lane and North Street, Leeds.

The main contract is in the hands of Mr. J. Cleeson, of 122, Chesterfield Road, Sheffield, and plans are by Mr. R. Glen, F.R.S.A., A.B.C.'s staff architect.

Tunstall Scheme To Go Ahead

The scheme for the erection of a new kinema at Tunstall, Stoke-on-Trent, is to go ahead.

A new company has been formed. Ritz Cinema (Tunstall), Ltd., of which Ald. R. Beresford, chairman of the North Staffs branch of the C.E.A., is managing director.

Western Electric sound apparatus will be installed and the estimated cost of the building will be approximately £30,000.

Stratford-on-Avon Improvements

Plans are being prepared for alterations and improvements to the Picture House, Stratford-on-Avon, which if approved by the local authorities will necessitate the closing of the Picture House for a few weeks.

Coventry Building to Proceed

Scala Entertainments (Coventry), Ltd., of 117, Much Park Street, Coventry, intend very shortly to proceed with the erection of a kinema on a site nearly opposite Stoke Church, in Walsgrave Road, Coventry.

Plans are being prepared by T. D. Griffiths, of 3, The Quadrant, Warwick Row, Coventry.

Architects for Oldbury Scheme

Satchwell and Roberts, 7, Waterloo Street, Birmingham, are the architects for a kinema, to cost about £20,000, to be built at the junction of Wolverhampton Road and Hagley Road, Worley, Oldbury.

£4,000 Reconstruction at Winchcombe

A new kinema to cost £4,000 is to be reconstructed from a factory on a site of the old Tanneries at Winchcombe.

Plans, providing seating accommodation for 400, submitted by the architects, L. W. Barnard and Partners, have been approved by the Winchcombe Rural District Council.

A large stage and a dance hall adjoining the kinema are included in the scheme, and it is expected that work will be completed before Christmas.

H. J. Trigg, of Hatherley, is the main contractor.

Lee-on-Solent Scheme

At the annual general meeting of the European Commercial Corporation, Ltd., it was stated that the company proposed to erect a kinema to seat 800 on its Lee-on-Solent property. Yates, Cook and Darbyshire are the architects.

ASTORIA, BRIGHTON

PROGRESS IN BUILDING

It is understood that there will be a gala civic opening, with "The Private Life of Henry VIII" as feature film.

The interior of the building is at present a vast network of tubular scaffolding, but the main construction is now finished and inside plastering has begun. In the sun lounge one can already see the artistic rough-cast walls in modern fuchsia-like flower design, and handsome ceilings worked in relief.

The plant for air cleansing and for central heating is of the most up-to-date, and Major Bell, as consulting engineer, has personally supervised the planning of the building so as to secure the most perfect acoustic properties.

The architect is E. A. Stone, F.S.A., of 20, Berkeley Street, London.

The principal contractors are:—

Griggs and Son, Ltd., Victoria Street, S.W.1.

A. D. Dawnay and Sons, Battersea (steelwork).

Carrier Engineering Co. (heating and ventilation).

Matthew Hall and Co., Baker Street, W.1 (plumbing and sanitary work).

Helical Bar and Engineering Co., Ltd., 82, Victoria Street, S.W.1 (hollow tile fire-resisting floors).

Marc Henri and Laverdet, Ltd., Regent House, Fitzroy Square, W.1 (decorations).

Central Joinery Co. (1927), Ltd., 179, High Road, Kilburn, N.W.6 (joinery and patent flush doors).

Williams and Williams, Reliance Works, Chichester (steel, sashes and panels).

British Challenge Glazing Co., London (lantern lights and glazing).

Ragusa Asphalt Paving Co. (asphalt work).

Sussex Brick Co., 14, Market Square, Horsham (bricks).

LONDON'S SHOWMEN IN SEARCH FOR VARIETY

The Need to Link Up with Films—Novelties of Programmes

IT is a trite saying that "There is nothing new under the sun," and after a somewhat lengthy experience of touring around London kinemas, I am beginning to believe it is really true.

Week in week out, managers vie with one another in varying the "human" side of their programmes. It seems as if they feel they must do something to provide a "side-line" to the film side of the programme. Dance competitions, beauty shows, hidden "talent" try outs, essay writing, film face contests, and such like, follow one another with unwonted (I had almost written, unwanted) regularity.

In all humility, I ask whether the public, or the kinema, requires these illusory "stunts." A kinema, first and foremost, is a picture theatre. Why strive, therefore, to return to the days of the "penny gaff"? It is derogatory to the Industry, and in the long run injures the prestige of the particular kinema which indulges in such artifices.

To give the public a good film programme, supported, if need be, by a musical interlude, and variety that is variety, should be one's aim; not the offerings of the fairground.

If I may make a constructive criticism, I would suggest to "the powers that be" that they utilised the stage for presenting shows which have a definite relation to the films. One has only to recall the days when "presentations"—generally consisting of a prologue to the feature film—were a recognised part of a kinema programme. No one would suggest they are old-fashioned; at any rate, they were in keeping with a picture programme. Ask Jimmy Forsythe, Castleton Knight, Holderness, Val Tress, "Bill" Pepper, Frank Prior—those pioneers of stage shows. They know!

East End's Wonder Palace

The Troxy, Stepney, East End's wonder palace, has entered upon its policy of kine.-variety, and it bids fair to emulate the successes of its sister house, the Trocadero.

When I looked in, to be affably welcomed by Reg. Sowden, the full programme of films and variety exceeded four hours. (Shades of the old silent days!) The revolving stages were in full whirl. There can be no doubt that these mechanical artifices are the dream of every showman. It was an artistic pleasure to watch the smooth running of the show, and how the revolving stages enabled the spectacular side to be seen at its best. And to see Reggie Sowden sitting at the control board of the microphones. That alone is worth a visit!

A permanent house orchestra, under the direction of Cecil Mitchell, has been established and is now a feature in every programme, in addition to the organ interludes of Bobby Pagan. The latter recently scored a great success with a selection of tunes arranged under the expressive title "Cavalcade of Rhythm."

"Britannia" Arrives at Hammersmith

The screening of "Britannia of Billingsgate" at the Hammersmith Gaumont Palace was of particular interest in view of the fact that the kinema is the centre of the exploits of Violet Loraine and Gordon Harker in the film.

For the week preceding the run of the film, the vestibule was brilliantly illuminated with studio "flood" lights, and two "suns" were directed on enlarged "stills" of the principal artistes appearing in the picture. Photographs of scenes from the film, particularly showing the Palace, were also on show. A centre of attraction was the actual "mike" apparatus used during the production.

During the week of showing, further additions were made by Dick Head to the studio exhibits. Realism was attained by the use of models, and a representation of a scene being shot. The whole of the front of the house was also devoted to publicity stunts. Lights were everywhere, and the scene was representative of the enthusiasm evinced at Hollywood premières.

A kinematograph machine was in operation as each house "broke." Some forty excerpts were chosen from the "shots," and at the selection of local Pressmen monetary prizes were awarded to the patrons who had been filmed. These were indicated the week following the run of the film. Needless to add, a tie-up was also effected with the local fishmongers. Bags, wrappers, and papers overprinted with advertising slogans were distributed in countless numbers to the shops.

Streatham's Jungle

A commendable vestibule display was arranged at the Streatham Astoria to publicise "King of the Jungle."

The entrance hall was representative of a jungle, complete with a most ferocious lion—in a "cut-out"!—with an added touch of realism in an attendant wearing a trapper's outfit. The guns which he carried gave a fitting touch to the atmosphere. I have seen many vestibule displays, but the Astoria show was of particular interest as it was carried out with a praiseworthy endeavour to avoid a blatant display, but at the same time being effective.

Reynders of Rotherhithe

When last I looked in at the Rotherhithe Hippodrome some months ago, Fred Reynders (who, as you rightly suspect from his name, is a brother of the well-known John Reynders with the musical reputation) had only recently taken control and was unable to say very much regarding the house, his patrons or his plans. When I called again a few nights back I found that he was already well established and, in the battle with adverse conditions (a deplorable summer, economic depression, fierce competition, etc.), is more than holding his own.

On December 11 he is putting on a beauty contest in conjunction with Innoxa, a Bond Street beauty preparation firm, who will judge the entries and provide the prizes, and the following week, in order to encourage the proper Christmas spirit he contemplates arranging a series of contests on the stage in which patrons will be invited to join.

"Speedsters" at New Cross

At the New Cross Kinema, a local—and topical—tie-up was effected during the run of "Britannia of Billingsgate."

Speedway racing is a popular attraction in the district, and two members of the local dirt-track appear in the film.

The kinema's manager enlisted the support of the promoters of the dirt-track, and the whole team and the two members who appear in the film attended a gala performance. The stunt secured considerable publicity in the local Press and motor cycle newspapers.

Knocking 'Em in the Old Kent Road

In the course of a chat recently with E. Payne, the house manager at the Old Kent Road Astoria, it was pleasing to learn that this great amusement centre is holding its own despite local poverty and surrounding competition.

The attractive outside display lures them inside and the programme (which usually runs to three or four hours, at prices as low as 7d.) does the rest. In support of his contention that the right kind of programme can hold regular patrons, he mentioned that he has customers who come regularly from as far away as Chatham and Eltham.

The programme includes a first-class stage show—last week "The New Paramount Pierrots" (featuring top-line radio favourites like Norman Long and Patricia Rossburgh)—as well as two features and supporting films.

To help boost "King of the Jungle" last week the lobby was dressed to resemble a corner of Kenya or Zululand, each of the pay-boxes having become native kraals, with wild animals around and a dark-skinned warrior in evidence on one side.

Fulham "C's" Go Overseas

Breaking away from the, by now, traditional Cenotaph, and such-like scenes for stage shows during Armistice week, the Forum, Fulham, struck a note of rejoicing with a presentation reminiscent of the French estaminet.

The setting was, I was assured by "Vic"

(Continued at foot of column 4)

Collingridge, a replica of the familiar cafés "over there." Certainly, the characters were drawn true to life. There was "Old Bill," complete with ragged moustache, and "Mademoiselle," of buxom build. There was also a crowd of "supers," representing Tommies at rest. Chas. Coles and his "boys" supplied the boisterous element, both musical and vocal. Jack Courtnay, the house organist, contributed his measure of support to the show.

It was all good fun, and I congratulate the three "C's," Collingridge, Coles and Courtnay, on a show which recalled, to me personally, and I have no doubt to countless many of the Forum's patrons, the lighter side of the Great War.

Beauty in the South and North

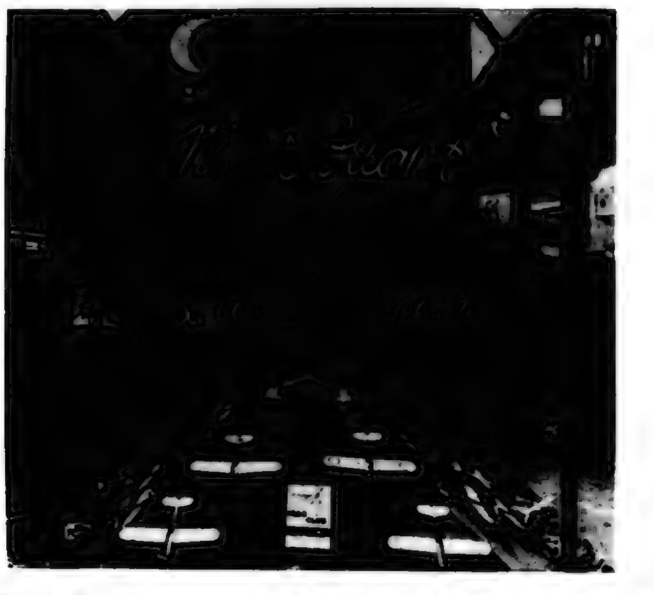
The G.B.-P.C.T. "big push" in finding a "beauty queen" north and south of the Thames met with varied success at twelve or more kinemas at which the "novel"—to quote the publicity matter—competition was run.

The stunt aroused varying degrees of enthusiasm, but there was a reported dearth of competitors. Some frantic "S.O.S." messages passed between the managers. The respective "finals" were, however, very successful, and had a measure of entertainment value.

Re-capturing the Past

For many years the centre of kine.-variety, the Kennington Theatre, which, on its acquisition by the P.C.T.-G.B. circuit dropped the "human side" of the programme, has reverted to the double type of entertainment.

The first show included Bobby Howell and his orchestra, with "I Was a Spy" as the film attraction.



This attractive display was arranged by M-G-M's publicity department with Hamley's, Regent Street, to tie-up with NIGHT FLIGHT at the Empire

The
E. G. TURNER
Sound Screen
All Enquiries to
The Perforated Front Projection
Screen Co., Limited
19, Charing Cross Road, LONDON, W.C.2.
'Phone: Whitehall 4087

EFFECTIVE WEST-END TIE-UPS

EMPIRE EXPLOITATION OF "NIGHT FLIGHT"

FOR the screening of M-G-M's "Night Flight" at the Empire, an extensive advertising campaign was arranged. "Night Flight" is the screen version of the book of the same name, published in this country by Desmond Harmsworth, and the publishers co-operated with the Empire in arranging tie-ups with booksellers throughout London. In the West End special displays were given to the book and the film by a number of leading booksellers.

A tie-up was also arranged with Hamleys, the toy dealers, of Regent Street, an illustration of whose window is here seen. Hamleys also lent toy aeroplanes for a lounge display at the Empire.

Air France, the London representatives of the air line on which the film is founded, were persuaded to devote their main window in Haymarket to a display showing John Barrymore pointing to the map of Air France Lines. Display panels advertising the film and the stars and the fact that it was showing at the Empire were used.

The publishers of the book used hundreds of bookmarks giving details of the showing of the film at the Empire in all copies of the book sold during the picture's run.

SELL-FISH PATRONS

Bristol Showmanship Angles for Special Public

"Britannia of Billingsgate" (G.-B.D.) is a film with a fishy angle, which was well worked by G. H. Blackburn when showing the picture at the New Palace, Bristol, last week.

He sent a special letter to all the fish merchants, fishmongers and fried fish shops in the city, drawing attention to the picture and the incidents it portrayed. Enclosed with the letter was a cut-out of a fine fish, wearing a broad grin and a card bearing the message: "Enough to make a *Fish* laugh."

SUBMARINE ILLUSION

Clever Showmanship in Bristol Vestibule

People passing along Old Market Street, Bristol, on Sunday night were attracted by a display in the vestibule of the Empire, where they were given apparently a peep into the depths of the sea, and saw swimming fishes, rocks, a submarine, etc., all on the bed of the ocean. The display was an illusion arranged by C. W. Scott-Buccleuch for "The Sea Below" (Universal), which he was showing during the week commencing the following day.

To secure the effect Mr. Scott-Buccleuch placed at the front a frame covered with transparent green oilskin. Behind this at a little distance was an underwater scene, depicting an octopus, submarine, diving bell, etc. This was painted on very thin, transparent paper, and immediately behind it was a tank of real goldfish. At the back of the tank was placed a strong white light, and as this shone through the tank and the paper scene it made the two appear to blend into one, with the result that from the front the spectator appeared to be gazing at a scene on the bed of the ocean. The moving goldfish and the green-covered frame completed the illusion.

Music in the Kinema

CHRISTMASTIDE RELEASES

Popular Classics Among Musical Suggestions

Selected and Compiled by A. W. OWEN

THIS week's releases form an interesting sextette from an interlude point of view and allow us to present introductory music, not only appropriate in atmosphere, but of general musical interest to the patrons.

Chaliapine stars in "Don Quixote" and sings songs from the original opera music composed by Massenet, the eminent French composer. Fortunately, there is one of his records available on H.M.V., and this will form an excellent introduction. From an orchestral point of view there are only two excerpts of the opera published in separate form and one, a "Serenade," will suit our purpose.

"Disgraced," with its illicit love romance, seems to need the genius of Wagner, whose Prize Song from "Die Meistersingers," with its passionate melodic theme, should be useful when presented just as an introductory entra'cte only.

For "To-morrow at 7," the inevitable murder mystery, the Werther "Prelude" will break fresh ground in the talkie world, but revive many old memories of silent drama days. Unfortunately, there is no recording available of the excerpt from the opera we have chosen.

The "Melody Cruise" has a popular theme song in "Isn't This a Night for Love?" which has been recorded this month by Don Bestor and His Dance Orchestra for H.M.V.

Excerpts from the lighter sections of Ed. German's "Merrie England" Selection will serve better for introduction to "A Cuckoo in the Nest" than a fox-trot or valse medley, as the whole story is in rural English setting.

"A CUCKOO IN THE NEST" (G.-B.D.)

CERT. A. 7,780 ft. Reg. No. Br.9360. Reviewed in *Kine.* November 2, 1933.

PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.

STARS.—Tom Walls, Ralph Lynn, Yvonne Arnaud.

ATMOSPHERE.—Farcical comedy adapted from Ben Traver's Aldwych Theatre success, presented in typical English settings.

ORCHESTRA.—"Merrie England" Selection. Ed. German. (Chappell.) With cuts to arrange interlude according to time allowance.

ORGAN.—As orchestra, with adaptation from the piano-solo copy for solo presentation, and the piano-conductor copy of the above orchestration if synchronisation is desired with the record as detailed for non-sync., noting that partial synchronisation is to be preferred rather than mere accompaniment to the record.

NON-SYNC.—"Merrie England" Selection. Ed. German. Recorded on H.M.V. C.2196 by the New Symphony Orchestra; "Vocal Gems," recorded on H.M.V. C.2106 by the Light Opera Company and orchestral accompaniment.

LIGHTING EFFECTS.—Blendings of bright colours in fading sequence.

"HEADS WE GO" (Wardour)

CERT. A. 7,700 ft. Reg. No. Br. 8981. Reviewed in *Kine.* July 28, 1933.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—Constance Cummings, Frank Lawton.

ATMOSPHERE.—Romantic comedy dealing with a mannequin who spends all her savings to follow her lover abroad, where her masquerade as a film star causes misunderstandings, but is able to become engaged when she returns home.

ORCHESTRA.—"Masquerade" Valse. (Francis, Day and Hunter.)

ORGAN.—As orchestra, using professional song copy of valse for solo presentation and the piano-conductor copy of the above orchestration if synchronisation is desired with record as detailed below for non-sync.

NON-SYNC.—"Masquerade." Valse. Recorded by Ambrose and his Orchestra on H.M.V. B.6231.

LIGHTING EFFECTS.—Blendings of the brighest colours in varied and contrasted sequence.

"DON QUIXOTE" (U.A.)

CERT. U. 7,072 ft. Reg. No. F.8806. Reviewed in *Kine.* June 1, 1933.

PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.

STARS.—Chaliapine, George Robey.

ATMOSPHERE.—A screen adaptation of Cervantes' classical romantic phantasy and the great singer Chaliapine in the title role.

ORCHESTRA.—"Don Quixote." Serenade. Massenet. (Mouton arrangement.) (Chester.) Played as an introductory interlude only.

ORGAN.—As above, with adaptation from the piano-conductor copy of the above orchestration, but no record synchronisation.

NON-SYNC.—"The Death of Don Quixote." (Part 1 of record only.) Recorded on H.M.V. D.B. 1096 by Chaliapine, presented as an introductory interlude only, with last bars of record synchronising with the screening of the main film title.

LIGHTING EFFECTS.—Purple and deep amber fading to deep crimson for non-sync. interlude. Deep blue and mauve fading to violet for the orchestra and organ interlude.

"MELODY CRUISE" (Radio)

CERT. A. 6,785 ft. Reg. No. F.8988. Reviewed in *Kine.* July 27, 1933.

PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.

STARS.—Charles Ruggles, Phil Harris, Helen Mack, Greta Nissen.

ATMOSPHERE.—Screen musical comedy depicting the luxury life on a modern pleasure cruiser.

ORCHESTRA.—"Isn't This a Night for Love?" (Keith Prowse.) Presented as an introductory interlude only. (Note that this is the principal song in the film.)

ORGAN.—As orchestra, with adaptation from the professional song copy for solo presentation, but from the piano copy of the dance (fox-trot) orchestration as above and synchronisation with the record as detailed below for non-sync.

NON-SYNC.—"Isn't This a Night for Love?" Recorded by Don Bestor and his orchestra on H.M.V. B.6391.

LIGHTING EFFECTS.—Three shades of blue, fading to mauve and violet.

"ANNE ONE HUNDRED" (Paramount)

CERT. U. 5,998 ft. Reg. No. Br.8838. Reviewed in *Kine.* June 8, 1933.

PUBLICITY.—One 12-sheet, one 6-sheet.

STARS.—Betty Stockfeld, Gyles Isham.

ATMOSPHERE.—A triumph of virtue over villainy and circumstance and a romance of business in a factory setting.

ORCHESTRA.—"L'Arlesienne." Entr'acte. Bizet. (Chester.)

ORGAN.—As orchestra, with adaptation for either solo or synchronised presentation from the piano-accompaniment copy of above orchestration, or any solo piano edition.

NON-SYNC.—"L'Arlesienne." Entr'acte. Bizet. Recorded on Columbia D.6295 (Special Film Catalogue Record) by the company's symphony orchestra.

LIGHTING EFFECTS.—Deep orange fading to amber, then violet fading to blue.

"TO-MORROW AT SEVEN" (Radio)

CERT. A. 5,581 ft. Reg. No. F.8990. Reviewed in *Kine.* July 27, 1933.

PUBLICITY.—One 12-sheet, two 6-sheets.

STARS.—Chester Morris, Vivienne Osborne.

ATMOSPHERE.—A murder mystery which is full of typical dramatic and eerie situations.

ORCHESTRA.—Werther "Prelude" or 1st Section of Tavan Selection only. Massenet. (Chester or Ricordi.) Played as an introductory interlude only.

ORGAN.—As orchestra, with adaptation in either case from the piano-conductor copy of above orchestrations. No synchronisation.

NON-SYNC.—"Symphony No. 4 in D Minor." Schumann. (Second side of record only.) Columbia L.2209. Presented as an introductory interlude only.

LIGHTING EFFECTS.—Blendings of deep amber and crimson in fading sequence.

"DISGRACED" (Paramount)

CERT. A. 5,700 ft. Reg. No. F.9034. Reviewed in Kine. August 3, 1933.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—Helen Twelvetrees, Bruce Cabot.

ATMOSPHERE.—Drama of illicit love with strong situations and emotional appeal.

ORCHESTRA.—"The Prize Song" from the "Meistersinger," Wagner, using the excerpt found in the selection (Godfrey arrangement) (Boosey-Hawkes) and presented as an introductory interlude.

ORGAN.—As orchestra, with adapation from the piano-conductor copy of above orchestration, or any piano-solo edition either for solo or synchronisation with record as detailed below for non-sync.

NON-SYNC.—"The Prize Song" from the "Meistersinger." Wagner. Recorded on Columbia P.S. 7107 by Eugene Ysaye.

LIGHTING EFFECTS.—Blendings of medium and dark green, fading to amber.

Solo Organ Interlude—No. 20

PROGRAMME AND ABSOLUTE MUSIC

GEORGE PATTMAN AT THE MORDEN KINEMA

Compton Five-Unit Three Manual Organ

WHEN you reach the new Morden Kinema there is no doubt as to who is the organist, for the management have found in that old showman George Pattman, F.R.C.O., a definite pay-box asset and in their wisdom accord him a good publicity.

The interlude given to me and detailed below is the first one of acknowledged educational type and was the premier effort of a series of solos which, given at intervals and interspersed with those of a popular type, have achieved a considerable and very gratifying success, but may be thought too high-brow for industrial districts.

The interlude I heard was a direct humorous contrast played without speech or slides and simply announced as "An Everyday Story," told in musical numbers as follows, about half a chorus of each number being sufficient to clearly illustrate the tale: "And Her Golden Hair Was Hanging Down Her Back," "Aint She Sweet?" "Excuse Me, Lady," "There's Something in Your Eye," "If I Had a Talking Picture," "Got a Date With an Angel," "I Aint Never Been Kissed," "Can't Help Lovin' That Man," "I'll Always Be True," "Love is the Sweetest Thing," "Lohengrin Bridal March," "And So I Married the Girl," "Mendelssohn's Wedding March," "To-day I Am So Happy," "There's a Good Time Coming," "Put Your Little Arms Around Me," "I Can't Give You Anything But Love," "Aint That a Grand and Glorious Feeling?" "Let's Put Out the Light and Go To Sleep," "Home, Sweet Home," "Rock-a-bye Baby," "Peek-a-boo," "Mighty Lak a Rose," "When You and I Were Seventeen," "My Old Dutch."

This musical story "brought down the house." George Pattman, F.R.C.O., is a Lincolnshire man, was assistant to Dr. Haydn Keeton at Peterborough Cathedral afterwards organist at All Saints' Scarborough; Bridlington Priory; St. Mary's Cathedral, Glasgow. Toured the principal music halls in Great Britain with his show, "Pattman and His Organ," then came to the kinemas, holding positions as solo organist and opened the organs at Shepherd's Bush Pavilion; Capitol, Haymarket; King's Cross Kinema; Charing Cross Super; Astoria; and the following Astoria theatres: Brixton, S.W., Finsbury Park, N., Streatham, S.W., and the Kensington Super Theatre, from which he came to his present post some six months ago.

WORDS AND MUSIC

A CHAT ABOUT PROGRAMME MUSIC AND ABSOLUTE MUSIC.

A short speech to the effect that:—

To-day I am presenting "A chat about Programme Music and Absolute Music" in the hope that I may perhaps add to your pleasure and interest in it.

Programme music means music which has a definite programme. It tells a story. It is intended to portray, if not in actual sound and effects, at least the impression and atmosphere of some definite picture to our imagination.

Absolute music, on the other hand, has no story at all. It depends for its effect entirely upon its musical interest only. The stir of its rhythm; the beauty of its melody; the richness of its harmony; or the science of its construction and intricacy; and therefore appeals to one's heart, or head, or both, without any extraneous aid such as a story or mental picture to give it additional interest.

As an example of Programme music I am going to play "Valse Triste," by Sibelius, and for the example of Absolute music Handel's "Largo."

(Numbers indicate slides shown while the music is being played.)

"VALSE TRISTE" (Sibelius)

(1) This is a number from the incidental music to a drama entitled "Quelema" ("Death"). It has a programme which accounts for the yearning and shuddering sadness of the music.

(2) It is night. The son who has been watching by the bedside of his sick mother has fallen asleep from sheer weariness. Gradually a ruddy light is reflected through the room; there is a sound of distant music: the glow and the music steal nearer until the strains of a valse melody float distinctly to our ears.

(3) The sleeping mother awakens, rises from her bed, and in her long white garment, which takes the semblance of a ball dress, begins to move slowly and silently to and fro. She waves her hands and beckons in time to the music, as though she were summoning a crowd of invisible guests.

(4) And now they appear, these strange, visionary couples, turning and gliding to an unearthly valse rhythm. The dying woman mingles with the dancers; she strives to make them look into her eyes, but the shadowy guests one and all seem to avoid her glance.

(5) Then she sinks exhausted on her couch, and the music breaks off. But presently she gathers all her strength and invokes the dance once again with more energetic gestures than before. Back come the shadowy dancers, gyrating in a wild, mad rhythm.

(6) The weird gaiety reaches a climax; there is a knock at the door, which flies wide open; the mother utters a despairing cry the spectral guests vanish; the music dies away—Death stands on the threshold.

"LARGO" (Handel)

(1) "Largo" is an Italian term meaning a slow, broad, dignified style, and was used frequently by the older composers such as Handel, Haydn and Beethoven when grandeur and deep feeling were intended to be conveyed.

(2) GEORGE FREDERIC HANDEL, one of the greatest composers the world has ever seen, was born in Saxony, 1685. His father, a surgeon, knew nothing of art, and regarded it rather as a degrading pursuit, so he strove in every way to stifle the symptoms of musical genius which showed themselves at a very early age.

(3) In spite of this, however, the child Handel used to steal up to the garret, where, amongst the lumber, was an old clavichord (a forerunner of the pianoforte), and taught himself to play.

(4) Handel came to England in 1710, and from that time spent most of his life in this country. He wrote many operas and oratorios, the greatest of which, "The Messiah" (of all his works the firmest and most enduring in public favour), was written in 1742, in the extraordinarily short space of twenty-four days.

(5) Handel was one of the founders of the society for the benefit of distressed musicians, and one of the chief benefactors of the Foundling Hospital. He became afflicted with blindness during the last few years of his life, and passed away at his house in Brook Street, W., in 1759, at the age of 74. He is buried in Westminster Abbey.

(6) But his name will never die, for Handel left behind him in his adopted country a popularity which has never been rivalled by that of any other composer.

NOTE.—Handel's Largo is synchronised with H.M.V. record D.1432.

EFFECTIVE ARMISTICE INTERLUDE

At the Regal, Marble Arch

One of the most effective interludes I have ever heard was presented on Armistice Day at the Regal Kinema, Marble Arch, W. It was the joint effort of Bill Pepper, the manager, and S. Torch, the brilliant solo resident organist.

The descriptive Columbia record, "The Old Brigade," was used with organ, synchronisation, effective lighting and short portions of suitable film projection.

To open the interlude the whole proscenium was flooded with colours of the Union Jack with the title, "The Old Brigade," interposed, and the narrator recited Weatherley's famous poem, the opening section of the record, with organ accompaniment, forming a musical background.

When the chorus of the song was reached, a short film was shown with troops marching in exact tempo with the organ and record. The film then changed to a typical battle scene with organ accompaniment of an excerpt from Wagner's "Rienzi" Overture complete with realistic battle effects.

The second side of the record, with the old familiar song choruses "Drink it Down," "Rolling Home," "If You Want to Find the Sargeant," "Half a Mo', Kaiser," with organ accompaniment, followed. Suddenly all lights were put out and in complete darkness and tense silence the "Last Post" was sounded (record), which introduced the hymn "Abide With Me," while a film of the Cenotaph was screened. The final scene was a repetition of the "Old Brigade" chorus, first in "pianissimo" and repeated with a gradual crescendo to full band and organ forming a thrilling climax to the presentation.

A. W. O.

This week's Pathé Gazette shows a very interesting tour round the Christie Organ Company's works in North London, giving details of construction, etc. Sydney Torch, the organist of the Regal Cinema, Marble Arch, synchronised an organ accompaniment, which included some of the principal effects of the Marble Arch organ, which is the largest instrument this or any other firm have so far installed in any theatre.

LENGTHENING LAMP LIFE

LOOPS CARRY FILAMENT

Philips Lamps claim to have solved a problem which has troubled users of lamps for some time.

The ordinary gas-filled lamp for general lighting purposes which has such a remarkable all-round efficiency compared with the older types of carbon and vacuum tungsten lamps, has had one great disadvantage which, until recently, it was thought impossible to overcome. The disadvantage was that they could not be burned in a position different from the usual one (cap upwards) without considerably reducing the life of the lamp. New machinery has now been invented which has solved the problem once and for all.

The life of all Philips lamps for general lighting purposes is not affected in whatever position the lamp is burned.

The spiral filament of gas-filled lamps is supported by small eyelets called filament support hooks. When burning in the ordinary position the filament rests on the closed end of the eyelet. When the current passes through the filament a short-circuit takes place wherever it is supported. Although this should affect the lamp to some extent, the short-circuit is of such a minor nature that it is not noticeable.

When burning in the reverse position (cap downwards) the filament rests on the other end of the eyelet, and will touch this in two places. Consequently, the filament is short-circuited in two points instead of one, with the result that the effective length of the filament is reduced.

Even when burning horizontally instead of cap downwards the life of the lamp would be considerably reduced.

PAVILION THEATRE, LIVERPOOL.

This is to certify that Messrs. JOSEPH AND HARRY BUXTON HAVE NOTHING WHATSOEVER TO DO WITH THE MANAGEMENT OF THE PAVILION THEATRE, LIVERPOOL, which is UNDER THE SOLE CONTROL OF THE BRITISH THEATRE CORPORATION, LTD.

Registered Offices: Royal Court Theatre, Queen Square, Liverpool.

Signed: JAMES C. CROSS,
Managing Director.

WURLITZER
THE SHOWMAN'S ORGAN
Represented in Europe by WALTER PEARCE
33 KING ST
LONDON W.C.2

Photo: Midland Press Agency.

Projectionists and friends at the Birmingham Ball organised by the Projectionists' Guild

Eliminating Background Noise

(Continued from page 45)

class makes of equipment and could be taken care of by careful design and manufacture; and (3) and (4) were the important causes of background.

The 6,000 Cycles Hiss

The least understood is the last one, and this takes the form of a hissing sound having a major component frequency of about 6,000 cycles per second, the intensity of which is approximately proportional to the light flux on the cell. This is probably akin to the "Shott effect" in the ordinary thermionic valve and is caused by an audio frequency change in the rate of emission of electrons under steady excitation conditions.

Cause (3) can be divided into two sections, the ground noise with which a new film starts its life, and the noise due to dirt and abrasion collected during its useful life. In each case we are mainly concerned with the clear or transparent parts of the track, because here a very small change in density represents a large relative change, whereas a similar change on the dense part of the track would make only a small relative difference.

Noise from Emulsion

The noise from a new film is due to the fact that the reducible substance in photographic emulsion is silver nitrate, in the form of grains of reasonable size. This granular structure can be seen under a microscope on the transparent part of the track, and it has the effect of modulating the excitation light in the reproducer to produce a background hiss. This effect is accentuated by the slight chemical and photographic fog which is inseparable from the processing operation.

Variable Area Track

In Fig. 1 (*a*) is shown the original form of positive variable area sound track, in which the width of the black portion at any instant is proportional to the recorded volume, whilst the distance between successive peaks in the recorded wave form is a function of the frequency of the recorded sound. In this article it is not proposed to discuss the methods by which the track is recorded or reproduced, but above each form of track shown in Fig. 1 will be seen the arrangement of the mechanical slit and the form and position, in its stationary or unmodulated condition, of the recording light beam. It should be noted that the tracks are shown in the positive form and are the photographic opposite of the negative track that would be formed by the recording arrangements shown.

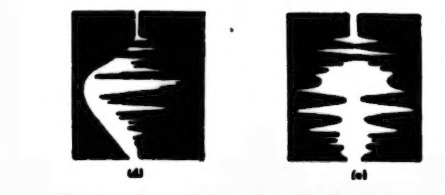


Fig. 1.—Four types of variable area positive track

An analysis of this form of track will show that the reproduction is dependent on instantaneous changes of amplitude of the dense side of the track, and is not concerned with the relative width of the clear and dense sides over anything more than an infinitely narrow section. It is evident then that an unmodulated form of a variable area track need not consist of two bands of equal width, one clear and the other dense, with modulation taking place about their dividing line.

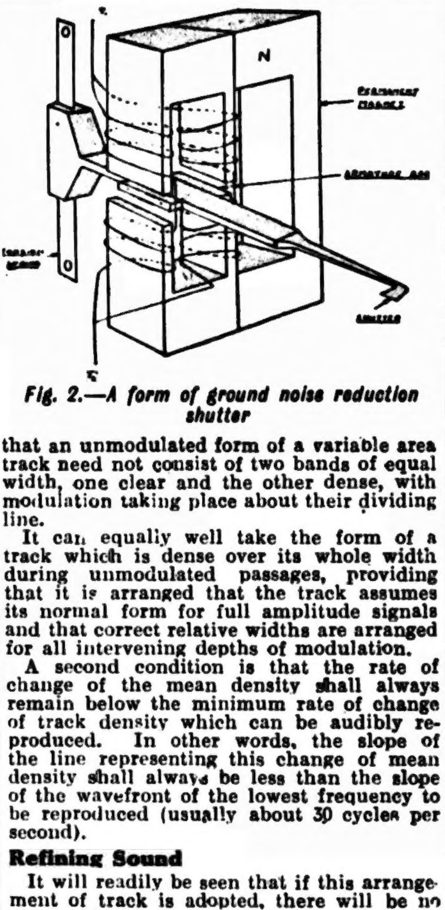


Fig. 2.—A form of ground noise reduction shutter

It can equally well take the form of a track which is dense over its whole width during unmodulated passages, providing that it is arranged that the track assumes its normal form for full amplitude signals and that correct relative widths are arranged for all intervening depths of modulation.

A second condition is that the rate of change of the mean density shall always remain below the minimum rate of change of track density which can be audibly reproduced. In other words, the slope of the line representing this change of mean density shall always be less than the slope of the wavefront of the lowest frequency to be reproduced (usually about 30 cycles per second).

Refining Sound

It will readily be seen that if this arrangement of track is adopted, there will be no clear side of the track during silent intervals, and at any other instant there will be only sufficient clear track to accommodate the depth of modulation at that instant; the one change will thus almost completely eliminate both sources of background.

In the silent and quiet passages there is none or very little clear track which can give rise to noise, and at the same time mean light on the photo-cell will be reduced in the same ratio and cell hiss will be eliminated. As the amplitude of modulation rises to a maximum the amount of ground noise elimination will be reduced to zero, but this is not noticeable as it is masked by the volume of sound.

Three well-known forms of variable area positive track with ground noise elimination are shown in Fig. 1 (*b*), (*c*), and (*d*). In that shown in (*b*) the base line of the recorded wave shape has been moved from its normal central position to a position almost on the edge of the track during silent passages, but is arranged to move over towards its centre position as the amplitude rises.

This is obtained by setting the recording edge of the light beam in its zero position, to one end of the mechanical slit. The recording galvanometer which oscillates the beam to trace the wave form of the recorded sound is then biased with a direct current proportional to the modulation, in such a way that

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the mean position of the light beam is moved over as required.

The direct current is obtained by taking a small amount of current from the speech coil circuit, amplifying and then rectifying. As the rectifier stage will probably not produce a sufficiently large current to do the necessary work, it may be followed by a stage of direct current amplification.

It will be noticed from the diagrams that the beginning of each wave train is slightly "clipped" by the track opening device operating slightly late. This is, of course, unavoidable, as the ground noise device cannot anticipate the modulation.

In practice, this clipping has no noticeable effect, but as a precautionary measure and also to prevent mechanical oscillation of the galvanometer or shutter, the amplifier current is so arranged electrically that the track closes down slowly after each wave train. This means that generally the track is only partly closed when the next wave train opens it.

This method of ground noise elimination suffers from the defect that all small amplitude sounds are recorded at the edge of the track. This is rather serious, because it requires great care in alignment of the reproducer scanning slit to ensure that it covers the whole width of the track. A variation of this method to take care of this defect is shown in Fig 1 (c).

In this case the recording galvanometer is turned through 90 deg. with respect to the mechanical slit and a triangular aperture used in the light source in place of a rectangle. The galvanometer is again biased at zero modulation to bring the apex of the beam down to the mechanical slit. It will be seen that a track recorded in this way consists of two symmetrical records placed one on each side of the centre line. During quiet passages the whole track area is black and the axes of the two wave forms almost coincide in the centre. As the modulation increases these axes move outwards to posi-

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tions respectively ¼ and ¾ across the width of the track.

The third form of recording shown in Fig. 1 (*d*) makes use of a separate ground noise elimination shutter to trace the envelope of the recorded wave shape. The arrangement of the recording elements is as shown for the normal form of variable area track in (*a*), but the separate shutter is placed in front of the mechanical slit to intercept almost all of the light in the zero modulation position. This shutter is supplied with a current which varies inversely as the amplitude of modulation in the same way that the galvanometer bias winding was supplied in the last type. As shown in the diagram, the shutter opens to allow the full width of the track to be used as required.

The mechanical details of this shutter are shown diagrammatically in Fig. 2.

On the Bookshelf

THE PROJECTIONISTS' HANDBOOK

Reviewed by Colin Bennett, F.C.S., F.R.P.S.

At the price of 18s. 6d. nett, two collaborators, R. Pitchford and F. Coombs, have pooled their energies to offer us a bulky and well-printed source of practical information which, if it does not wholly cover the needs of the modern operator, can at least be relied upon to provide much valuable information. Starting with a necessarily hurried and scrappy chapter on electricity and magnetism, the book soon passes to the actual work of the projection room, or operating box, for both terms are made use of with commendable catholicity.

Film spooling for the show is carefully dealt with, and after this, the actual running of the show itself, even including a little side-stepping into stage variety.

Chapters on typical projectors give us over thirty pages of manufacturers' instruction leaflets and charts, referring to the more popular present-day machines, and these should prove of great help to those unacquainted with these particular mechanisms. Similarly, the equivalent chapters dealing with various makes of sound reproducing systems, and their successful and useful handling account for a further 120 odd pages of our text book. The work is rounded off with chapters on "The Arc," and with one entitled "Standing Room Only," wherein are gathered together a varied collection of what might fairly be described as technical "shorts."

All the same, we must join issue with our authors when they assure us, on the subject of projection carbons "only a few years ago no detailed information was available" in the English language. Probably, they have never heard of that excellent pre-war volume. "The Manufacture of Carbons for Electrical Purposes." Again, in their chapter on accumulators, it is somewhat surprising to be informed that the act of discharge of a lead plate accumulator causes the lead peroxide to change to lead sulphate (page 130). The fact that this is represented as part of the discharge reaction proves our authors not to have had in mind the action of sulphuric acid upon run down cells kept out of use.

The above are small faults in what is on the whole a very sturdy and common-sense work. One fault, however, which is by no means small, is the omission of the authors to give even the most elementary outline of the optics of projection, or the correct care of lenses. In contrast with this, praise is due for the ease and simplicity with which is explained the functioning of thermionic valves. This treatment might with advantage have been extended to complete amplification systems, covering resistance-capacity, transformer coupling and push-pull.

Here, Messrs. Pitchford and Coombs leave us with the conviction that they have only to "get down to it" to make their explanation of sound amplification really illuminative, and of a helpfulness to the operator surpassing anything to be had at the present day. Let us hope a second edition of "The Projectionist's Handbook" will be thus expanded. Meanwhile, the operator who prides himself on his technical library will find the first edition, as it stands, a useful work, well worth adding to his collection.

The Protectionist's Handbook. By R. Pitchford and F. Coombs. 351 + *xii. pages, 9 in. by 6 in. Pitchford Publications. 18s. 6d. net.*

The Technical Editor's Letter Bag

THE KEEPALITE AUTOMATIC SWITCH

With reference to the recent discussion at the Portsmouth branch of the Cinematograph Exhibitors' Association, and in particular to the statement made that the "Portsmouth authorities would permit the use of a Keepalite equipment in a kinema or theatre for emergency lighting, but not with automatic switches," we would state that there must be some misunderstanding in this connection as a vital part of the Keepalite equipment is the automatic change-over contactor switch.

A kinema type Keepalite equipment consists of a battery capable of dealing with the emergency lighting load for a period of three hours; a control panel, on which is mounted the necessary instruments and an automatic change-over contactor switch; a rectifier for trickle charging the battery and giving the battery a quick charge after an emergency discharge, and a step-down transformer with its ironclad switch-fuse.

Normally the emergency lights are fed from the mains at a lower voltage through the step-down transformer. Should there be an interruption in the main electricity supply, the battery is automatically connected to the emergency lighting circuit by means of the contactor switch. Immediately the mains supply is resumed, the contactor switch disconnects the battery from the load, again automatically.

An important feature of the equipment is the trickle charging of the battery which ensures that the cells are always maintained in a healthy condition and that their full capacity is therefore available in an emergency.

Under these conditions the life of the battery is appreciably longer than would be obtained with any other method of control.

F. Atkinson.

Chloride Electrical Storage Co., Ltd.,
137, Victoria Street,
S.W.1.

Guild Activities

PORTSMOUTH LECTURE

ON KALEE ELEVEN

The Portsmouth Court of the Projectionists' Guild had the privilege of a visit from H. R. Shilling, of the Kershaw Projector Co., Ltd., who gave a lecture demonstration on the Kalee Eleven, and arc lamps. The lecture took place in the Tivoli, Portsmouth, and was highly appreciated by members present.

The chairman, Jack Croucher, paid special tribute to the courtesy of Coun. Spickernell and Captain Smithson, proprietors of the Tivoli, Portsmouth, for their wholehearted support of the Guild and for the use of their theatre on that day, and to Mr. Shilling for his interesting lecture.

New Preston Members

The Preston sub-Court of the Projectionists' Guild held its monthly meeting on Sunday last, members turning up in full strength. A. Buckley, of the Leeds Court, delivered his lecture, "Electrical Phenomena," for which he was accorded a hearty vote of thanks. Denis D. Browne, chairman of Manchester Court, was present and distributed Guild certificates to new members and discussed a benefit scheme for sick and unemployed members.

The next meeting will be held on December 10, at 11 a.m., at the Golden Cross Hotel.

LECTURES FOR OPERATORS

An offer by G. W. Baker, Scottish manager for Walturdaw Cinema Supplies, to arrange a series of lectures to operators has been cordially accepted by the Edinburgh section of the C.E.A. These lectures, about six in number, will be given in forenoons of weekdays, on dates to be arranged by George Salmon, the secretary.

The managers of the Caley, the Ritz and the Palace have all signified their willingness to grant the use of their house for the lectures. Similar lectures have been successfully given in Glasgow and Dundee.

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Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in form D.

LONDON

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Wed.,	Nov.	15	Friday the Thirteenth	Jessie Matthews	G. B. Dis.	Prince Edward	8.45
"	"	15	Dr. Jack	Harold Lloyd	Equity British	Rialto	10.45
"	"	15	Neighbours' Wives	Dorothy Mackaill	B. & N.	Phœnix	3
"	"	15	Victims of the Beyond	Mischa Auer	B. & N.	Phœnix	3
Thur.,	"	16	Sorrell and Son	H. B. Warner	United Artists	Prince Edward	8.45
"	"	16	Lullaby Land ; Puppy Love	—	United Artists	Prince Edward	8.45
"	"	16	Her Forgotten Past	Monte Blue	P.D.C.	Hippodrome	3
"	"	16	Piccadilly	—	P.D.C.	Hippodrome	3
"	"	16	Marooned	Edmund Gwenn	Fox	Phœnix	3
Fri.,	"	17	Trouble	Sydney Howard	United Artists	Phœnix	3
"	"	17	Pied Piper ; The Steeplechase	—	United Artists	Phœnix	3
"	"	17	Chelsea Life	Louis Hayward	Paramount	Carlton	10.30
"	"	17	Notorious But Nice	Marian Marsh	P.D.C.	Hippodrome	3
"	"	17	Hampstead	—	P.D.C.	Hippodrome	3
"	"	17	The Worst Woman in Paris	Benita Hume	Fox	Own Theatre	11
Mon.,	"	20	The Wandering Jew	Conrad Veidt	G. B. Dis.	Tivoli	8.45
"	"	20	Flying Fury	—	Universal	Phœnix	3
Tues.,	"	21	The Three Musketeers, Eps. 1–3	—	Wardour	R.C.A. Theatre	11
"	"	21	Tillie and Gus	W. C. Fields	Paramount	Carlton	10.30
"	"	21	Back Page	—	P.D.C.	Hippodrome	3
"	"	21	London	—	P.D.C.	Hippodrome	3
"	"	21	See You To-night	—	Paramount	Carlton	10.30
"	"	21	Winged Devils	—	Columbia	Phœnix	8.45
"	"	21	Hollywood Babies ; Death Attends a Party.	—	Columbia	Phœnix	8.45
Wed.,	"	22	Jury of the Jungle	—	Columbia	Phœnix	3
"	"	22	Curio Shop ; Hot Daze	—	Columbia	Phœnix	3
"	"	22	Two in a Million	—	Columbia	Phœnix	8.45
"	"	22	Auto Show ; Mickey's Tent Show	—	Columbia	Phœnix	8.45
Thur.,	"	23	A Man of Sentiment	—	P.D.C.	Phœnix	3
"	"	23	Whitehall	—	P.D.C.	Phœnix	3
Fri.,	"	24	Mrs. Dane's Defence	Joan Barry	Paramount	Carlton	10.30
"	"	24	Dance Girl Dance	—	P.D.C.	Hippodrome	3
"	"	24	City of London	—	P.D.C.	Hippodrome	3

BIRMINGHAM

Fri.,	Nov.	17	Skyway; Song Birds	—	Pathe	Forum	10.30
"	"	17	Dick Turpin	Victor McLaglen	G. B. Dis.	West End	10.30
"	"	17	Saturday's Millions	Robert Young	Universal	Scala	10.30
Tues.,	"	21	Love, Honour and Oh ! Baby	Slim Summerville	Universal	Futurist	10.30
"	"	21	Havana Widows	Joan Blondell	First National	Scala	10.30
"	"	21	Friday the Thirteenth	Jessie Matthews	G. B. Dis.	West End	10.30
Wed.,	"	22	Bermondsey Kid	Esmond Knight	First National	Scala	10.30
"	"	22	Too Much Harmony	Bing Crosby	Paramount	Futurist	10.30
"	"	22	The Worst Woman in Paris	Benita Hume	Fox	West End	10.30
Thur.,	"	23	The Bowery	Wallace Beery	United Artists	West End	10.30

CARDIFF

Fri.,	Nov.	17	Golden Harvest	Richard Arlen	Paramount	Capitol	11
"	"	17	My Woman	Helen Twelvetrees	Columbia	Empire	10.30
"	"	17	Football Coach	Dick Powell	First National	Olympia	11
"	"	17	Strike It Rich	George Gee	British Lion	Park Hall	11
"	"	17	For Love of You	Naunton Wayne	Sterling	New Imperial	11
Tues.,	"	21	Love on Skis	Bull and Buster	British Lion	Empire	11
"	"	21	Ever in My Heart ; Enemy of the Police.	—	Warner	Queen's	11
"	"	21	I'm No Angel	Mae West	Paramount	Capitol	11
"	"	21	Saturday's Millions	Robert Young	Universal	New Imperial	11
Wed.,	"	22	Friday the Thirteenth	Jessie Matthews	G. B. Dis.	Empire	11
"	"	22	Shorts	—	Paramount	Capitol	11
Thur.,	"	23	Bermondsey Kid	Esmond Knight	First National	Park Hall	11

GLASGOW

Fri.,	Nov.	17	The Fear Ship	Edmund Willard	Paramount	Playhouse	11
"	"	17	For Love of You	Naunton Wayne	Sterling	La Scala	11
"	"	17	Ever in My Heart	—	Warner	Regal	10.45
"	"	17	Friday the Thirteenth	Jessie Matthews	G. B. Dis.	Picture House	11
Mon.,	"	20	Footlight Parade	James Cagney	Warner	Regal	11
"	"	20	By Appointment Only	Lew Cody	P.D.C.	La Scala	10.45
Tues.,	"	21	The Fortunate Fool ; Skipper of the Osprey.	—	Pathe	Green's Playhouse	11
"	"	21	One Year Later	Mary Brian	P.D.C.	Picture House	10.45
"	"	21	The Kennel Murder Case ; Smithy	—	Warner	Regal	10.45
Wed.,	"	22	Riot Squad	Madge Bellamy	P.D.C.	Regal	10.45
"	"	22	I'm No Angel	Mae West	Paramount	Playhouse	11
"	"	22	The Worst Woman in Paris	Benita Hume	Fox	Picture House	10.45
Thur.,	"	23	Havana Widows	Joan Blondell	First National	Green's Playhouse	11
"	"	23	Her Forgotten Past	Monte Blue	P.D.C.	Queen's	10.45
"	"	23	The Three Musketeers, Eps. 1–3	—	Wardour	Regal	11

LEEDS

Fri.,	Nov.	17	I'm No Angel	Mae West	Paramount	Paramount	10.45
"	"	17	Night Flight	John Barrymore	M-G-M	Tower P.H.	11
"	"	17	Friday the Thirteenth	Jessie Matthews	G. B. Dis.	Scala	11
Tues.,	"	21	The Bowery	Wallace Beery	United Artists	Scala	10.30
"	"	21	Chelsea Life	Louis Hayward	Paramount	Paramount	10.45
"	"	21	Marooned	Edmund Gwenn	Fox	Majestic	11
Wed.,	"	22	Bermondsey Kid	Esmond Knight	First National	Rialto	11
"	"	22	By Appointment Only	Lew Cody	P.D.C.	Scala	10.45
Thur.	"	23	One Year Later	Mary Brian	P.D.C.	Scala	10.45

LIVERPOOL

Fri.,	Nov	17	Golden Harvest	Richard Arlen	Paramount	Futurist	10.45
"	"	17	Havana Widows	Joan Blondell	First National	Scala	10.45
"	"	17	Commissionaire ; The Solitaire Man	—	M-G-M	Majestic	10.45
Tues.,	"	21	Football Coach	Dick Powell	First National	Scala	10.45
"	"	21	Tarzan the Fearless	Buster Crabbe	Wardour	Forum	11
"	"	21	I'm No Angel	Mae West	Paramount	Futurist	10.45
"	"	21	The Worst Woman in Paris	Benita Hume	Fox	Trocadero	11
Wed.,	"	22	The Bowery	Wallace Beery	United Artists	Trocadero	10.45
"	"	22	I Adore You ; The Man from Monterey.	—	Warner	Forum	10.30
Thur.,	"	23	Bermondsey Kid	Esmond Knight	First National	Scala	10.45
"	"	23	Friday the Thirteenth	Jessie Matthews	G. B. Dis.	Trocadero	11

MANCHESTER

Fri.,	Nov.	17	Footlight Parade	James Cagney	Warner	Theatre Royal	10.45
Tues.,	"	21	Chelsea Life	Louis Hayward	Paramount	Paramount	10.45
"	"	21	I Adore You ; The Man from Monterey.	—	Warner	Theatre Royal	10.15
"	"	21	Victims of the Beyond	Mischa Auer	Ben C. Gibbs	Deansgate P.H.	11
Wed.,	"	22	Football Coach	Dick Powell	First National	Deansgate P.H.	10.45
"	"	22	Tarzan the Fearless	Buster Crabbe	Wardour	Theatre Royal	10.45
"	"	22	The Bowery	Wallace Beery	United Artists	Piccadilly	10.45
Thur.,	"	23	By Appointment Only	Lew Cody	P.D.C.	Deansgate P.H.	10.45

NEWCASTLE

Fri.,	Nov.	17	Too Much Harmony	Bing Crosby	Paramount	Paramount	10.30
"	"	20	Havana Widows	Joan Blondell	First National	Stoll P.H.	10.30
Tues.,	"	21	The Deluge	Peggy Shannon	Radio	Stoll P.H.	11
"	"	21	Footlight Parade	James Cagney	Warner	Grainger P.H.	10.30
"	"	21	By Appointment Only	Lew Cody	P.D.C.	Queen's	10.45
"	"	21	The Way to Love	Maurice Chevalier	Paramount	Paramount	10.30
Wed.,	"	22	The Worst Woman in Paris	Benita Hume	Fox	Westgate P.H.	10
"	"	22	The Kennel Murder Case ; Smithy	—	Warner	Grainger P.H.	10.30
"	"	22	One Year Later	Mary Brian	P.D.C.	Queen's	10.45
"	"	22	For Love of You	Naunton Wayne	Sterling	Stoll P.H.	10.30
Thur.,	"	23	Marooned	Edmund Gwenn	Fox	Westgate P.H.	10.30
"	"	23	Riot Squad	Madge Bellamy	P.D.C.	Queen's	10.45

NOTTINGHAM

Fri.,	Nov.	17	Shorts	—	Paramount	Elite	10.45
Sun.,	"	19	For Love of You	Naunton Wayne	Sterling	Elite	7.45
Tues.,	"	21	Brief Moment	Carole Lombard	Columbia	Scala	10.45
"	"	21	Golden Harvest	Richard Arlen	Paramount	Elite	10.45
Wed.,	"	22	My Woman	Helen Twelvetrees	Columbia	Scala	10.45
Thur.,	"	23	Footlight Parade	James Cagney	Warner	Elite	10.30

SHEFFIELD

Fri.,	Nov.	17	The Fear Ship	Edmund Willard	Paramount	Cinema House	10.45
"	"	17	Beauty	Madge Evans	M-G-M	Central P.H.	11
"	"	17	Dick Turpin	Victor McLaglen	G. B. Dis.	Regent	11
Tues.,	"	21	The Kennel Murder Case ; Smithy	—	Warner	Electra Palace	10.30
"	"	21	Bermondsey Kid	Esmond Knight	First National	Union Street	11
"	"	21	Friday the Thirteenth	Jessie Matthews	G. B. Dis.	Regent	11
"	"	21	My Woman	Helen Twelvetrees	Columbia	Cinema House	10.45
Wed.,	"	22	Too Much Harmony	Bing Crosby	Paramount	Central P.H.	10.45
"	"	22	Footlight Parade	James Cagney	Warner	Union Street	11
Thur.,	"	23	Brief Moment	Carole Lombard	Columbia	Central P.H.	10.45
"	"	23	Police Car 17 ; The Thrill Hunter	—	Columbia	Union Street	10.45
"	"	23	I Adore You ; The Man from Monterey.	—	Warner	Electra Palace	10.30
"	"	23	Saturday's Millions	Robert Young	Universal	Cinema House	10.45

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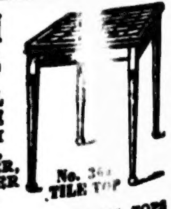

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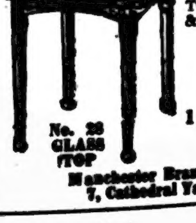

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